THE NEW-YORK HISTORICAL SOCIETY

Quarterly Bulletin

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APRIL 1945

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CHARLES E. BAKER, *Editor*

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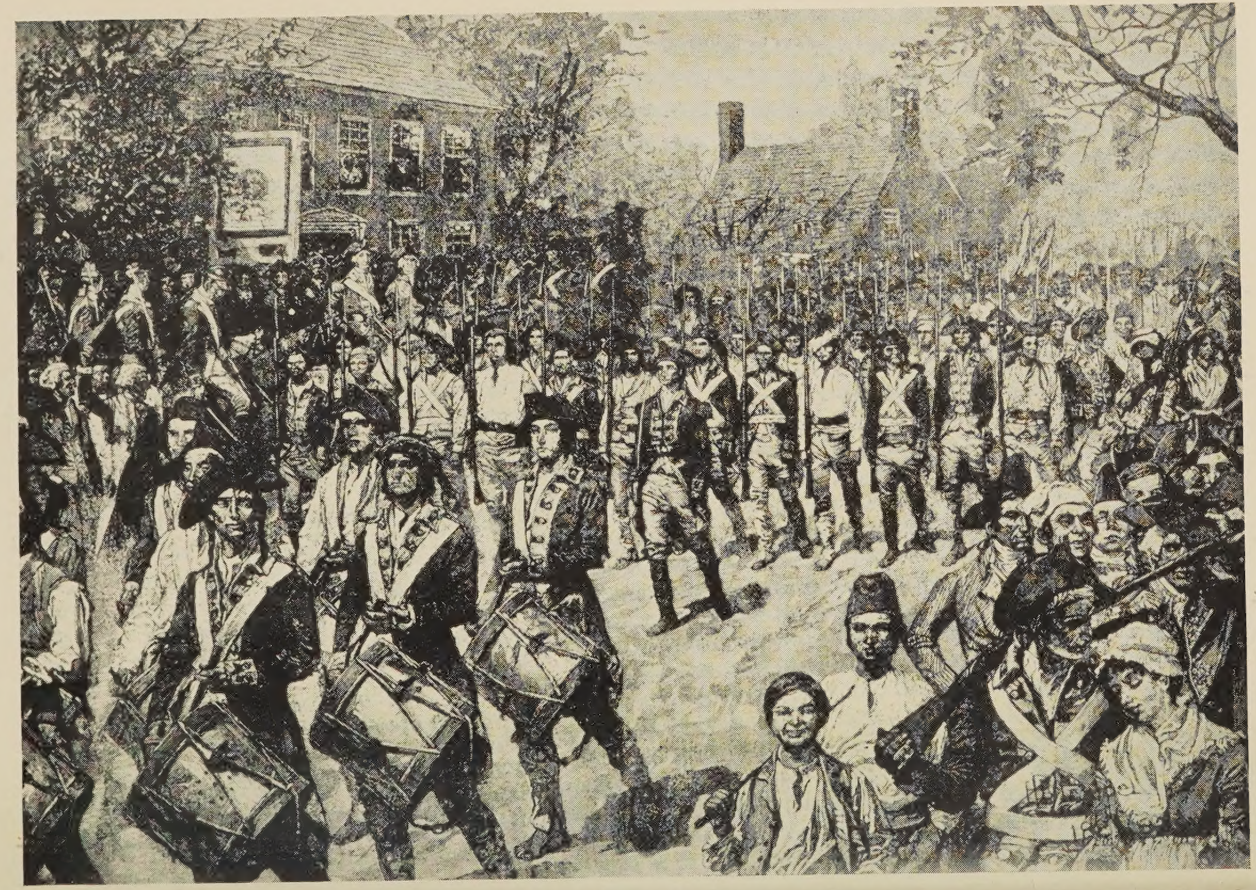

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FROM SWORDS TO PLOUGHSHARES

by GEORGE A. ZABRISKIE

ONE OF THE main problems to confront the world after the signing of peace treaties will be the demobilization of great armies and navies and how best may the soldier and sailor return to useful civilian life.

It will be everybody's task to try to solve it and how well it is performed will be of major importance for generations to come—a forecast of our future.

For many a veteran little will be required other than a friendly reception and an opportunity to resume responsibilities where he left off; others will require medical attention; still others, some occupational help and guidance.

Several books have been written on the subject: the best up to date being *When Johnny Comes Marching Home* by Dixon Wecter and *The Veteran Comes Back* by Willard Waller. Many more will be published and all of them will doubtless contribute something to the general fund of information and ideas looking

to the best way for the returned fighter to adjust himself once more to family and community life. The veteran himself, of course, may have none of it—may have ideas of his own quite different from all those put forward by well-meaning writers, and also the ability to carry them out.

We don't want to start any argument but maybe a little check-up of how the veterans of other wars fared coming back to civilian life will be of interest, and let's see if history does repeat itself.

In our first war—that for independence—there apparently was not a whole lot for anybody to worry about: the patriot himself for the most part felt he was well repaid in his country becoming "the land of the free." His job done, he went back to his farm and home with no thought of being taken care of, assuming the burdens that went with the building up of a new republic, and would have resented any mention of pension or gratitude. Of course there were some whose ideas of peace and prosperity meant government assistance; land grants and provisions were made for the families of those men who were in need and who had served some time in the wars, but this about tells the story. The war was over, we had gained our independence, everybody was satisfied, including King George. The portfolio of Secretary of War was abandoned and in 1784 the army was down to less than two hundred men—officers and all. Congress, eight months after the peace treaty was signed, called standing armies "dangerous to the liberties of a free people." That shows the feeling then.

At the close of the Civil War, or War between the States, the picture was different. On the side of the South, after General Lee had surrendered, he returned to his army of some 28,000 and said, "Men, we have fought the war together and I have done the best I could for you; you will all be paroled and go to your homes until exchanged." That was on the 10th of April 1865 and soon thereafter his men began their weary tramp of the highways to homes scattered all over the South. Grant was generous, allowed those with horses or mules to take them, and even provided

RETURN OF THE 69TH REGIMENT, N.Y.S.M., FROM THE SEAT OF WAR

(Representing the troops turning into Broadway from Battery Place, where they landed July 27, 1861)

Oil painting presented to the Society in 1886 by the artist, Louis Lang

RETURNED VOLUNTEER or HOW THE FORT WAS TAKEN

Bronze, 1864, by John Rogers

In the Society's Collection

enough hardtack and provisions to see them off properly and with a feeling of friendliness. Thus they went home, poorer than the patriots of the Revolution, to start working their crops. Some few, as Dixon Wecter points out in his book, hot-blooded and proud, were for pulling up stakes and leaving the country:

So I'm off for the frontier, soon as I can go,
I'll prepare me a weapon and start for Mexico.
And I don't want no pardon, for what I was I am,
I won't be reconstructed and I don't give a damn.

Others chose Brazil as a

Land of the diamond—bright nation of pearls
With monkeys a-plenty and Portuguese girls.

It was many years before anything was done for Confederate veterans and what little there was, was provided by their States or charitable organizations.

On the Northern side, after the parades and the "Hail, the conquering hero comes," a million men were mustered out and, to quote General Grant in his letter to Secretary Stanton on October 20, 1865, some eight hundred thousand men had passed from the Army to civil life "so quietly that it was scarcely known, save by the welcomes to their homes received by them." While it was not quite as easy as that, the demobilization did speak wonders for our transportation system: railroads were developing the farm lands of the West, industry was booming, the output of manufactured goods was growing by leaps and bounds, affording plenty of work, and the veteran was all impatience to return to civilian life. Take it by and large, the hardships and misfortunes in individual cases, with all the irregularities bound to occur, were not numerous. Later the G. A. R. was organized, pensions alleviated financial distress, and the war was fading into a memory.

Let's take a look abroad for a minute—at the war between Germany and France only a few years later, so many things happened then that are repeated now. A book called "Letters from Paris" written by a political informant of the London house of

Rothschild reveals these conditions: Bismarck planned his attack on France in 1870 with the same detail that Hitler planned his aggression of 1940. In public Germany has always proclaimed peaceful intentions, in private always planning to spring upon unarmed neighbors for "Lebensraum," always claiming too that

POSTER INTRODUCING THE SOCIETY'S NEW MILITARY GALLERY
Designed by Betty Ezequelle with an Original Watercolor
by Charles M. Lefferts

the other fellows started it. German leaders may change—their tactics never. The Siege of Paris discloses that the French invented many of the things we consider modern—like food cards, fuel rations etc., and immediately after the signing of peace civil engineering firms were planning huge public-works programs,

so the disbanded Army was soon engaged and absorbed in the great prosperity which began in France in 1871.

World War I, which should have ended all wars, saw perhaps a million of our returned soldiers unable to find jobs: selling apples on the streets of New York was an everyday spectacle, but a lot of this might have been avoided because officers were instructed to notify their men that any soldier could remain in the service until he found a job. However, our boys were not of a temper to remain under military rule, they had had enough of it, were sick and tired of regimentation, living in mud, were willing to take their chances, and many gravitated to positions held open for them. Others, like Sergeant York, hurried back to their farms and, if they were like him and kept a diary, probably wrote in it as he did, "In a few days I had the old uniform off and overalls on—it was all over, I was home."

But now, before very long, the greatest war in all history will have been fought and won and we will have the stupendous task of readjustment ahead. Plans and blueprints are of course in preparation. The Baruch-Hancock Report of February a year ago is comprehensive. Many a veteran will be better off mentally, physically, and financially than he ever was. Army and Navy colleges have done wonders, but in the twilight time between the war's end and the resumption of peacetime industry many men will tramp the streets.

The recommendations of Richard Allen Lester, Associate Professor of Economics at Duke University, seem to offer a pretty good solution. In his *Providing for Unemployed Workers in the Transition*, he suggests that a maximum benefit of $20.00 per week for a period of 26 weeks be established, that the States make more liberal use of their reserves, now in excess of six billion dollars, and the Federal Government set up a reserve of six or seven hundred millions to support the States' program. The estimated Federal cost of this would be about one and a fourth billion—a sum equal to what the Government now spends in five days of war. Seems reasonable, doesn't it?

MRS. MARGARET (TODD) WHETTEN (1739–1809)

From wax portrait owned by Miss S. Elizabeth Crofoot as reproduced in Life of Captain Stewart Dean *by William J. Wilgus*

THREE NEW YORK WOMEN OF THE REVOLUTION

by Susan E. Lyman

AN UNUSUAL tribute to women's work in war time is preserved in The New-York Historical Society's manuscript collection. It is a testimonial to three New York widows—Mrs. Whetten, Mrs. Todd, and Mrs. Whaley—who did such outstanding work during the Revolutionary War among the American prisoners in the city that they won the praise of Washington himself. Written on a single sheet of paper and bearing the signatures of three subscribers, the testimonial reads as follows:

We the subscribers being well acquainted with Mrs. Wheton, Mrs. Todd, and Mrs. Whaley of this City widows, and having had frequent proof of their warm attachment to their country during the late war, think it a tribute justly due them to give this public testimony of their merits.

We certify that their conduct has been generous, charitable, and benevolent in an eminent degree to the American prisoners, and that in all probability, many of them are indebted for their present existence, to their humane exertions—

As their circumstances are doubtless impaired by their attention and charitable donations to the prisoners, we humbly conceive they merit some acknowledgement from their country

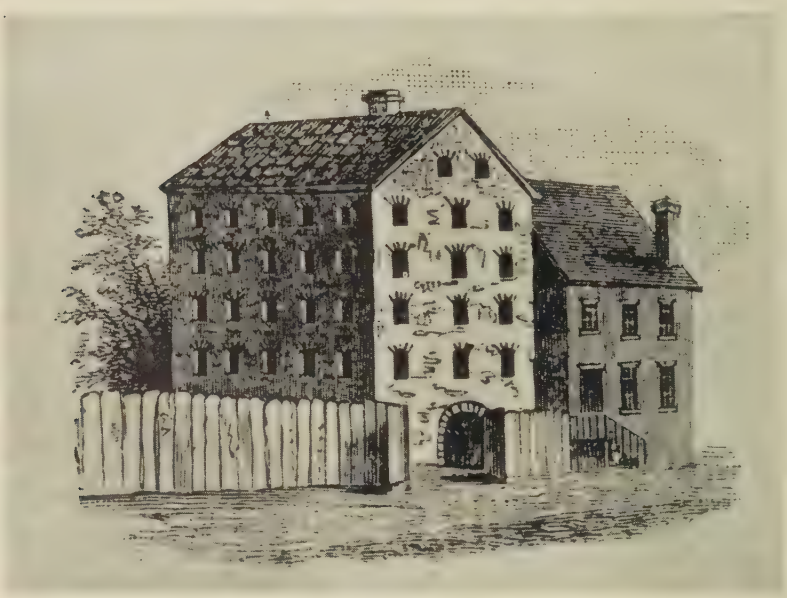
Conscious of their worth, his Excellency Gen^{l} Washington at an interview with them, acknowledged and thanked them for their zeal and services.

N York — Feb^{y} 4
1784 —

[Signed] John Franklin
H Mulligan
Ezekiel Robins

The three New Yorkers who drew up and signed this testimonial were in a position to know the facts, for John Franklin was a Commissioner of the Bridewell, Hercules Mulligan a some-time prisoner and brother of one of the women, and Ezekiel Robins later a Commissioner of Health. Robins and Mulligan had lived in the city during the British occupation, for Robins' name

appears on a list of South Street inhabitants in 1779, and Mulligan was imprisoned in the Provost after the Arnold treason of 1780. Mulligan had been a member of the Sons of Liberty and of the Committee of One Hundred, and the story of his probable activities during the war years is told in Michael J. O'Brien's biography,



SUGAR-HOUSE IN LIBERTY STREET, NEW YORK CITY
Used by the British as a Military Prison during the Revolution
From Harper's Encyclopedia of American History

which credits him with being "a confidential correspondent who furnished Washington most valuable intelligence."

The prison conditions in New York were appalling. The British had taken over the city in 1776, and the many Americans captured in the disastrous actions early in the war were brought into New York, where they were herded into churches and into the Livingston and Rhinelander sugar houses—places totally unfit for such use—and inadequately supplied with even the barest necessities. Crowded together in these filthy, cold, dark, and air-

less surroundings, the soldiers suffered only less intensely than their more unfortunate comrades in the prison-ships in the East River. Fortunately the women of New York were permitted to bring aid and comfort to the men who were in the prisons, though they were not allowed to go aboard the prison-ships, and they prepared food and collected clothing for as many as possible. They also did what they could to help the wounded and the ill, gathering cloth for bandages, nursing the sick to the best of their ability, cooking nourishing soups and preparing whatever food was available. It became increasingly difficult to get materials and they had to work harder and harder to obtain their supplies, but they kept on throughout the war.

Such was the work that Mrs. Whaley, Mrs. Todd, and Mrs. Wheton (or Mrs. Whetten, as the name is usually spelled) were doing, but it is probable that their support of the Revolutionary cause went beyond this. The recognition of Washington indicates that their activities were outstanding and merited special praise. There is some evidence that they may have gathered information helpful to the patriots under the innocent guise of dispensing aid and comfort to the prisoners of the British. In the search for the story of these three, a few facts and some fancies have been found.

Mrs. Whaley was born Sarah Mulligan, sister of Hercules Mulligan. Her husband, Thomas Whaley, a New York merchant and one-time sexton of Trinity Church, died here in the city in 1780. It was very shortly after this that Hercules Mulligan was thrown into jail and spent six months in the Provost. Mrs. Whaley may first have become interested in working with the prisoners by seeing the terrible conditions of the jail where her brother was kept. As her brother resumed his work for the Revolutionary cause as soon as he was released in 1781, Mrs. Whaley had an excellent channel through which she could send any information that she might gather.

Mrs. Todd was the widow of Adam Todd, a sea captain, and

the stepmother of Margaret, Captain William Whetten's wife. According to R. H. Greene in the Todd Genealogy, Mrs. Todd, who lived at 91 Queen Street (later 362 Pearl Street), left the city when the British came, but hastened back upon learning that her servant was passing herself off as the owner of the house and

THE BRIDEWELL, REVOLUTIONARY PRISON
City Hall Park, just east of Broadway
From a 1789 Woodcut by J. Anderson

taking boarders. Next door to Mrs. Todd's was the Friends' Queen Street meeting-house, which was used as a prison-hospital, and Mrs. Todd did a great deal of work among the soldiers there.

Mrs. Whetten is the best known of the three widows, and her story is told at length by Mrs. Ellet in *Women of the Revolution* (1854). Shorn of the anecdotes and imaginative details, the story seems to be this: Captain and Mrs. Whetten lived at 11 Cliff Street adjoining the rear of St. George's Chapel and when the British came they fled with their family to New Rochelle. There they had many unpleasant experiences with the Hessian and British soldiers stationed in the vicinity and it grew increasingly difficult

to get food. For that reason, in 1780 the Whettens returned to the city. Captain Whetten died very shortly after they came back, leaving Mrs. Whetten, daughters Sarah and Margaret, son John, and several younger children. Mrs. Whetten soon became well known for her work among the prisoners and there are stories

PROVOST PRISON, CITY HALL PARK, *c.* 1800
From G. P. Putnam's Sons' "Historic New York"

that she helped spies and aided prisoners to escape. Her daughter, Margaret, also is the center of several anecdotes that deal with outwitting the British. Mrs. Ellet says that the brutal William Cunningham, the British Provost Marshal, called the Whettens "the d---d rebels in New York" and that their house was known as "Rebel Headquarters."

Mrs. Ellet gives us a pretty picture of post-evacuation recognition by General Washington which is worth repeating despite the impossibility of authenticating it from other sources: "Washington desired leave to breakfast with her [Mrs. Whetten] and during the meal while conversing about the scenes through which she and her family had passed he rose twice to thank her for the

kindness she had shown the prisoners." This story of a breakfast has a similarity to George Shea's account in *The Life and Epoch of Alexander Hamilton* that Washington had his first breakfast in New York at the home of Hercules Mulligan. It may well be that such an event took place and that Mulligan's sister and her friends were included in that affair.

After the exciting days of the Revolution, the three widows continued to live in New York. Nothing more is known about Mrs. Whaley except that she died in 1786. Mrs. Whetten lived on until 1809, seeing that her daughters made favorable marriages, Sarah becoming the bride of Henry Brevoort, and Margaret marrying Stewart Dean, captain of the famous sloop *Experiment*. Her son, John, became a well-known sea captain and was president of the New York Marine Society for twenty years. Mrs. Todd remained at 81 Queen Street with her daughter, Sarah (a half-sister of Mrs. Whetten). In 1786 a young man whom Captain Whetten had met abroad came to board with them. He courted and married the young Sarah, who thus became Mrs. John Jacob Astor.

As to the immediate occasion of the testimonial to these three women, given above, we can only guess. It may be that returning Revolutionary exiles questioned their patriotism, requiring an explanation of their activities in the British-held city where they had remained; or perhaps the widows were in need of funds and this acquainted their friends with their needs; or, in the confusion following seven years of occupation, perhaps the newly liberated city could find no better mode of recognition at the moment. In any event, it is fortunate that the testimonial was made, for it gives us a clue to a story that is both human and timely.

NEW YORK STATE STONEWARE IN THE NEW-YORK HISTORICAL SOCIETY

by Carolyn Scoon

IN THE 18th century and well into the 19th, stoneware crocks for butter and apple butter, jars for putting down eggs in water glass, jugs for cider and vinegar, pitchers, churns, and baking dishes, were necessary equipment in every household. Stoneware articles were more durable than those made from red earthenware, because stoneware was made from a gray or tan clay of fine texture which, when baked in a kiln at a high temperature, vitrified and formed a very hard and non-porous product. A handful of common salt, tossed into the kiln, vaporized and settled on the pieces being fired in the characteristic pebbly glaze.

Since this ware was intended for use only in the kitchen, the pantry, or the cellar, there was no need for a great variety of shapes or elaborate decoration. Shapes changed little through the years, although there was a trend towards straight sides and away from the classic curves of the early period. Decoration of these utilitarian pieces was simple, taking the form of rather conventionalized flowers, butterflies or bees, and, more rarely, animals and patriotic symbols. The earliest technique was merely to sketch the design by the use of incised lines. The design could then be filled in with cobalt blue, which was used predominantly because it resisted the high firing temperature. The later designs were painted on freehand, or even stencilled. While they were easily and quickly done, they not only added considerably to the attractiveness of the pieces but also placed many in the category of folk art.

As this checklist shows, potteries were established in many localities throughout the State. Some were small, designed to take care only of local needs. Others were large establishments run for several generations by members of the same family, which pros-

pered for many years and had branches in other towns of the State. For instance, the Clark Pottery in Athens on the Hudson River was established by Nathan Clark in 1807, was continued by his son, Nathan Clark, Jr., until about 1884, and then run for an undetermined length of time by his son, Nathan E. Clark. It is

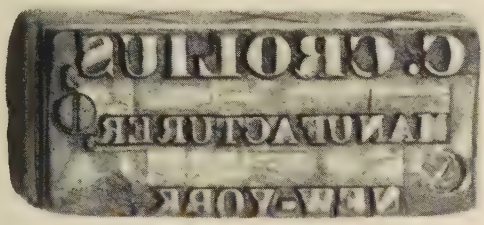
Left: JUG BY WHITE & WOOD, BINGHAMTON, N. Y.
Right: CROCK BY WILLIAM E. WARNER, WEST TROY, N. Y.
(Note individuality of these nevertheless typical designs.)

probable that Nathan Clark also established the pottery in Lyons and the one in Mount Morris. In Utica, Noah White took over a pottery in 1839; his sons continued it and also operated a pottery in Binghamton.

In the early 19th century the location of towns and villages was influenced by facilities for easy travel, since the bringing in of supplies and the shipping out of finished goods was of paramount

importance in the life of a community. Navigatable rivers and streams furnished ready-made roads and, therefore, many early settlements were established along their banks. For the same reason, the distribution of stoneware potteries also followed the waterways—the easiest and cheapest mode of transporting their product to market. To mention two examples, the Binghamton pottery could ship its wares down the Susquehanna, reaching the markets of Pennsylvania, and even on down the Ohio; and the Central New York Pottery at Utica reached the Mohawk Valley and the Erie Canal regions. Some of the larger potteries undoubtedly "waggoned" their wares through the surrounding country, but the use of the waterways was more satisfactory in a period when roads were few and poor.

The custom of marking stoneware helps, of course, to locate potteries and makes each piece so marked a sort of historical document. Lura Woodside Watkins, in "A Check List of New England Potters,"* states that the custom of stamping the manufacturer's name and address on stoneware did not become general



DIE STAMP OF CLARKSON CROLIUS, JR.

until after 1800. The only prior dated examples in our collection are the well-known batter jug, "Flowered by Clarkson Crolius/ New York Feby 17th, 1798," and the "Plumbs" jar inscribed "E. C. 1799." These inscriptions were done with a sharp-pointed instrument, while the usual maker's mark of later date was a die stamp.

* *The Magazine Antiques*, August, 1942, pp. 80–83.

Not all the names found on stoneware items are names of makers, since a firm selling such products as vinegar or turpentine often had its containers stamped with its own name and address. It was also the custom for visitors to potteries to inscribe their names on pieces being made for them. This is probably how the names of Moses Thompson of Columbia, Herkimer County, came to be inscribed on an interesting two-handled jug in the Society's possession. In the county history he is listed as a juror in 1813, but no mention is made of him as a potter and the maker of his jug is still unidentified. For the same reason, Francis Bogardus of Poughkeepsie, whose name appears on a crock in the Society's collection, is omitted from the checklist: he appears in the 1856 directory only as Captain Francis Bogardus, with no mention of his occupation. Thus, to be on the safe side, only names of individuals known to be potters from listings in directories, genealogies, or local histories, and whose marks appear on items in the Society's collection, have been included in this list. However, this compiler has been unable to find directories for some localities in certain years, and so it is possible that both Thompson and Bogardus, as well as others who have been excluded from the list for similar reasons, may sometime be found to have been potters.

The following list is therefore comprised of unquestionable stoneware makers of New York State who are represented in the Society's collection by marked pieces. Thirty-eight manufacturers from seventeen cities and towns are listed with their marks. They represent a fair proportion of the known stoneware makers, and their geographical distribution helps to give a picture of the early lines of travel and settlement in the State.

The dates following the maker's name denote the period or periods when he is known to have been working as a potter under the firm name given. Where dates could not be determined exactly, *circa* (*c.*) has been used to indicate approximate dates.

ALBANY, *Albany County*

Paul Cushman—1809–1832
Marks: "Paul Cushman's Stoneware Factory 1809" (also "1811")
"Paul Cushman's"

Moses Tyler—1822–1825, 1834–1839, 1844–1848
Mark: "M. Tyler, Albany/Manufacturer"

Moses Tyler and Charles Dillon
Mark: "Tyler & Dillon/Albany"

ATHENS, *Greene County*

Howe and Nathan Clark—1807–1813
Mark: "Howe & Clark/Athens"

Nathan Clark and Ethan S. Fox—*c.* 1829–*c.* 1839
Marks: "Clark & Fox/Athens, N. Y."
"E. S. Fox Athens/1839"

Nathan Clark, Jr.—*c.*1840–*c.*1884

BINGHAMTON, *Broome County*

C. N. White and C. H. Wood—*c.* 1884
Mark: "White & Wood/Binghamton, N. Y."

"Whites' Binghamton"

This mark was probably used about 1866. The Binghamton pottery was run by the White family of Utica and a piece marked "Whites' Utica" also carries the date "1866."

BROOKLYN, *Kings County*

Thomas G. Boone & Sons—1842 (The Boones doubtless worked in other years, but, if so, not under the firm name listed in the 1842 directory.)
Mark: "T. G. Boone & Sons, Potters/Navy St. Brooklyn"

ELLENVILLE, *Ulster County*

Daniel R. Weston—*c.* 1850–*c.* 1871 (1850 and 1871 are the only dates which have been established, but it has been assumed that the pottery was in operation for the entire span of twenty-one years.)
Mark: "D. Weston/Ellenville, N. Y."

FORT EDWARD, *Washington County*

George Satterlee and Michael Mory—1861–1891
Marks: "New York/Stoneware Co./Fort Edward, N. Y."
"New York/Stoneware Co."

Bills belonging to George S. McKearin give Satterlee and Mory as proprietors of this company.

HAVANA, *Schuyler County*

A. O. Whittemore—*c.* 1868
Mark: "A. O. Whittemore/Havana, N. Y."

HUNTINGTON, *Suffolk County*

Henry Lewis and Nathan H. Gardiner—1827–1854
Mark: "Lewis & Gardiner/Huntington, L. I."
Stephen C. Brown—1863–1904
Mark: "S. C. Brown/Huntington/L. I."
Firm was "Brown Brothers" but Stephen seems to have marked his own handiwork.

Left: CROCK BY A. O. WHITTEMORE, HAVANA, N. Y.
Right: CROCK BY WILLIAM MACQUOID & CO., NEW YORK CITY

LYONS, *Wayne County*

N. Clark—*c.* 1825–1852 (probably Nathan Clark from Athens)
Mark: "N. Clark & Co./Lyons"
A jug marked "Lyons" was probably made at this time, because the shape and decoration are characteristic of the period.

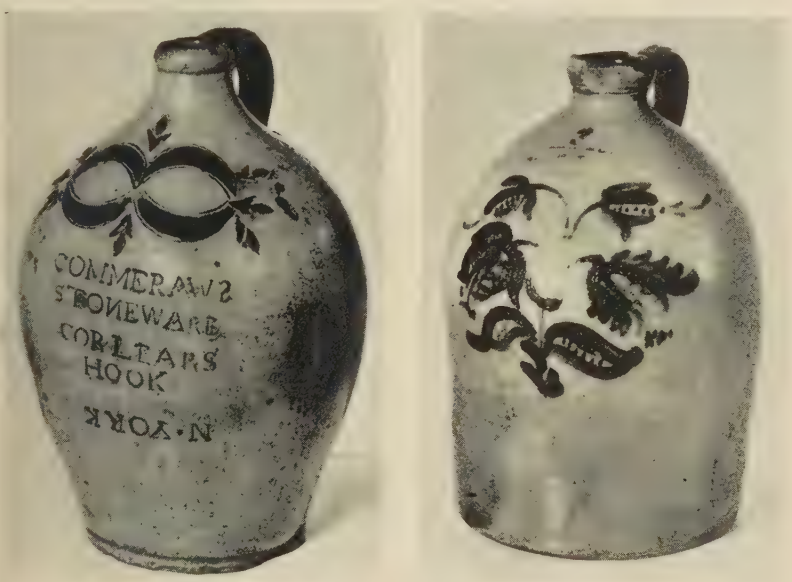
Thompson Harrington—*c.* 1867–1872 (Listed as manager in 1852, as owner in 1867.)
Mark: "T. Harrington/Lyons"
Jacob Fisher—1872–*c.* 1900 (Rented the pottery from Harrington in 1872, bought it in 1878.)
Mark: "J. Fisher/Lyons, N. Y."

Mount Morris, *Livingston County*

N. Clark—*c.* 1836–*c.* 1840 (probably Nathan Clark from Athens)
Mark: "N. Clark & Co./[M]ount Morris"

New York City, *New York County*

Thomas Commeraw—1795–1797, 1802–1812, 1815–1820
Mark: "Commeraws/Stoneware/Corlears/Hook/N. York"
Portions of this mark also used; "S" is often reversed; and "N. York" appears upside down.



Left: JUG BY THOMAS COMMERAW, NEW YORK CITY
Right: JUG BY LOUIS LEHMAN & CO., NEW YORK CITY

Clarkson Crolius, Sr.—1794–1837
Marks: "C. Crolius/Manufacturer [or, Stoneware Manufacturer] Manhattan-Wells/New-York"
C. Crolius/Stoneware Manufacturer/New-York."
This mark was probably used after 1815, when the pottery was moved to 65 and 67 Bayard Street, after Collect Pond was filled in.

Clarkson Crolius, Jr.—1838–1850
Mark: "C. Crolius/Manufacturer/New-York" or portions of this mark.
In 1838 Clarkson Crolius, Sr., is listed as a tax collector, so it seems fair to assume that Clarkson, Jr., took over the active management of the pottery in that year, although he is listed as a stoneware manufacturer in 1832. It is very difficult to separate the work of the father and son.

William Howard—1806–1809

A small jug inscribed "Made by Bill Howard N. York" in script is the only known piece and it is an individual rather than a commercial piece. He is listed as a potter at 44 Cross Street and was probably a workman in the nearby Crolius pottery.

Louis Lehman & Co.—1858–1861

Mark: ". . . man & Co/West 12 St. New York"

First part of name is blurred but addresses given for this firm are 31 West 12th Street and West 12th Street near 10th Avenue, so it would seem that this firm was meant.

William A. Macquoid & Co.—1863–1870

Marks: "Wm A. Macquoid & [Co.]/New-York/Little Wst 12th St."
"Pottery Works/Little Wst 12th St. N. Y."

David Morgan—1794–1804

Mark: "D. Morgan/N. York"

John Pruden and August Olcott—1868

Mark: "Pruden & Olcott/185 Duane St. N.Y."

Firm continued at different addresses.

John Remmey, III—1799–1814

Mark: "J. Remmey/Manhattan-Wells/New-York"

Washington Smith—1834–1850

Mark: "W. Smith/Greenwich/New York"

Advertized in the *New York Evening Post* for January 29, 1840, as the "Greenwich Pottery."

OLEAN, *Cattaraugus County*

Isaac H. Wands—1852–*c.* 1872

Mark: "I. H. Wands/Olean, N. Y."

PENN YAN, *Yates County*

James Mantell and [?] Thomas—*c.* 1850

Marks: "Mantell & Thomas/Penn Yan"
"Pen Yan"

POUGHKEEPSIE, *Dutchess County*

Jacob Caire—1852–1853

Marks: "Jacob Caire Po'keepsie"
"Jacob Caire/Pottery/Poughkeepsie"

Louis Lehman and Philip Riedinger—1855

Mark: "Lehman & Riedinger/Poughkeepsie, N.Y."

Louis Lehman also ran a pottery in New York City.

Philip Riedinger and Adam Caire—1856–1878

Mark: "Riedinger & Caire/Poughkeepsie"

TROY, *Rensselaer County*

Israel Seymour—1809–1852
Marks: "I. Seymour/Troy"
"I. Seymour/Troy Factory"
"I. Seymour & Co./Troy." (This mark probably relates to a short-lived partnership of 1824.)

Left: CROCK BY ISRAEL SEYMOUR, TROY, N. Y.
Right: CHURN BY ISAAC H. WANDS, OLEAN, N. Y.

UTICA, *Oneida County*

Amos Gay—*c.* 1829
Mark: "A. Gay/Utica"

Shavalia Fayette—*c.* 1832
Mark: "S. Fayette & Co./Utica"
Jonathan F. Brayton was probably the partner since he and Fayette are listed in 1833 and 1834 as partners under the firm name of "J. F. Brayton & Co."

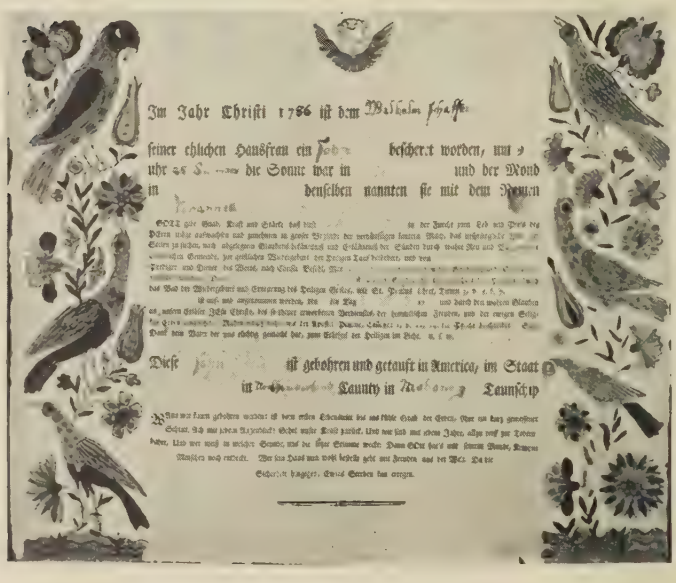
Henry Nash—*c.* 1837–1838
Mark: "H. Nash Utica"

Noah White—1839–1846
Mark: "N. White, Utica"

N[oah]. White & Son [Nicholas]—1856–1866
Mark: "White's Utica/1866"

WEST TROY (now Watervliet), *Albany County*

William E. Warner—1829–*c.* 1870
Marks: "Wm E. Warner/West Troy"
"Wm E. Warner/Manufactory/West Troy"
"West Troy/N. Y./Pottery"



Above: VERMONT FAMILY REGISTER, *c.* 1834

Gift of Mrs. J. Insley Blair

Below: HENRICH OTTO CERTIFICATE, PRINTED *c.* 1785

ILLUMINATED BIRTH CERTIFICATES

REGIONAL EXAMPLES OF AN EARLY AMERICAN FOLK ART

by DONALD A. SHELLEY

THE RECENT acquisition by the Society of several early American family registers such as that of the Tucker family of Vermont, reproduced on the opposite page, serves to remind us again that our ancestors had a lively sense of color and a strong feeling for design. Any lack of color in their churches or other public buildings was certainly equalized by constant use of it in the home on every object employed in everyday living. Nor were their family records neglected in this respect. Throughout the States along the eastern seaboard, they assumed truly artistic forms and were executed in many different media. Those drawn with pen and ink and then embellished with color are the most common, although the Society has a fine example from the Nadelman Collection which is painted upon velvet—a so-called *theorem* painting.

While the Society acquired quite a representative group of Pennsylvania German birth and baptismal certificates (*Geburts- und Tauf-Schein*) in 1937 as part of the Elie Nadelman Folk Arts Collection, there was but one example of the similar work carried on in other eastern States. Since that time three pieces have come to us, representing Virginia, New Hampshire, and Vermont. Also executed in pen and ink and with brilliant colors added, the New England genealogical records usually take the form of a *family register*, with names and dates arranged in columns beneath decorative arches extending across the top of the page. Frequently sun and moon appear along with floral and geometric motifs, as in the *Buswell* register illustrated on page 105. These new accessions greatly strengthen the Society's collection of illuminated certificates and are typical examples of the beauty and fine sense of craftsmanship to be found in the folk arts of this country during the late 18th and early 19th century.

The Pennsylvania German illuminated manuscripts, because they employ an angular letter similar to a 16th-century type known as *Fraktur*, are commonly called *Fraktur-Schriften*, or fractur writings. Large Gothic initials with strapwork, interlace, or other ornamentation are frequently used. The term *fractur* is therefore generally reserved for the local Pennsylvania German work while the term *water-color drawing* is more apt to be used in discussing the New England family registers.

The Pennsylvania Germans produced birth and baptismal certificates in such large quantities and developed them into such a distinct art form of their own, that it will be best to begin our survey of the Society's collection with them. Like many early American folk arts, beginning with ideas reminiscent of the homeland, fractur writing in its new environment developed into something quite different, quite original—something truly characteristic of the southeastern counties of Pennsylvania. Although known abroad, illuminated certificates seem never to have been produced there in such large quantities or to have achieved so high a level of artistic perfection as in this country. Both vigorous in design and decorative in color, these illuminated family records are astonishingly complete, giving all the necessary "vital statistics" as well as other related and, ofttimes, amusing details.

Largely through the encouragement of William Penn himself, who made several trips to the Rhineland, these refugees from the religious and economic wars of the 17th century poured into the port of Philadelphia. Spreading out fanwise into the rich and fertile valleys just west of the city, they represented a complete cross-section of the numerous Protestant sects prevalent in Central Europe at the time. These groups were usually under the leadership of highly cultured individuals, frequently ministers, as well versed in the arts as in the Scriptures. It is no wonder then that the German, Swiss, and French immigrants who settled the southeastern portion of Pennsylvania soon developed a vigorous and colorful folk art of their own. And being refugees, fre-

quently reaching this land only after enduring horrible conditions aboard ship for several weeks, it is only natural that they placed considerable value upon the written record of their births and early lives. In this period, for example, certificates frequently mention the European duchy, province, or city in which they were born.

In contrast to the New England family registers, which list for each member of the family only his name and dates of birth and death, the detail of the Pennsylvania German certificates is remarkable. The usual certificate-form begins with the full name of the father, then the mother, the mother's maiden name, the designation of sex, the name of the son or daughter for whom the certificate has been made, the year, day and month, the hour and even the minute of birth, whether the time is morning or evening, frequently also the sign of the zodiac under which the child was born, and concludes with the name of the State, county, and township or city. No fact is left to the frailty of human memory here! Then follows the record of baptism, with day, month, and year, the name of the minister and his denomination, followed by the names of the sponsors or godparents. The account continues, in a few instances at least, with betrothal and marriage, and in many instances concludes with a pencilled notation elsewhere on the certificate of the subject's death.

Inasmuch as most of the Pennsylvania German sects employed this method of preserving the record, it is easily understood that the hundreds of certificates produced from about 1750 to 1850 contain a great store of genealogical information. During the past eight years, the author has photographed some 2,500 specimens in public and private collections, and these would probably constitute only about one-fourth of those seen. Many isolated specimens still remain—and will continue to remain—in the family of the person for whom they were originally made. While the segregation of the Pennsylvania Germans from the outside world due to language barriers and folk customs has kept the majority of

these certificates in the eastern Pennsylvania area, examples turn up throughout the 48 states from Maine to California.

These fractur drawings were executed in the earlier period by ministers and teachers, and were continued in the 19th century by itinerant and professional penmen. Bold initials and carefully executed Gothic letters are combined with border designs of floral and geometric motifs. Occasionally religious subjects and animal or human figures are introduced. After the text of the certificate was executed with pen and ink, strong and vibrant colors were added to emphasize the capital letters and more especially to dramatize the border designs. The Gothic letters are lifted bodily from the engraved and handwritten copy-books circulated so widely in Europe during the early 18th century, while the ornamental border designs with marked Oriental flavor draw heavily upon 18th-century European hand-blocked and woven textile designs. The colors, consisting of homemade pigments of varying strength and consistency, are soft and mellow in the earlier specimens—brilliant and unrestrained in the later.

The earliest fractur work seems to have been carried on within the Ephrata Cloister in Lancaster County, Pennsylvania, where large illuminated texts still adorn the walls of the Saal or chapel. Oddly enough, however, the work of this self-sufficient monastic settlement seems to have had no perceptible influence upon fractur writing executed outside of the Cloister itself, although from 1765 onward certificates and other illuminated manuscripts were produced in great quantities throughout the present area of Northampton, Bucks, Berks, Montgomery, Lehigh, Lebanon, Lancaster, Dauphin, and York Counties. Certificates appear infrequently in the adjoining states of New Jersey, Maryland, and Ohio, but more often downward through the Shenandoah Valley of Virginia where many Pennsylvania German groups settled later. While retaining the main characteristics of the Pennsylvania work, as we shall discover, these take on in addition certain regional peculiarities.

The Pennsylvania birth and baptismal certificates can easily be subdivided according to method of production into several groups: those that are completely hand-drawn and hand-colored, those with text printed but with border designs still hand-drawn and hand-colored, those in which text and border designs are both printed and then hand-colored, and finally, those which are lithographed in color. Even our own Nathaniel Currier and Currier & Ives produced certificates for the Pennsylvania German trade—and they printed these forms not only in English, but also in the very best high German as well!

When The New-York Historical Society acquired the Elie Nadelman Folk Arts Collection in 1937, it received among many interesting types of material, a small but representative collection of fractur illuminations, including forty birth and baptismal certificates. There are examples both of hand-drawn and of printed varieties, with the present ratio in the Society's holdings at about one to two respectively; this proportion is not unusual in view of the fact that the printed examples were mass-produced, while hand-drawn cerificates were created one by one, no two being exactly alike, even when they are the work of the same artist.

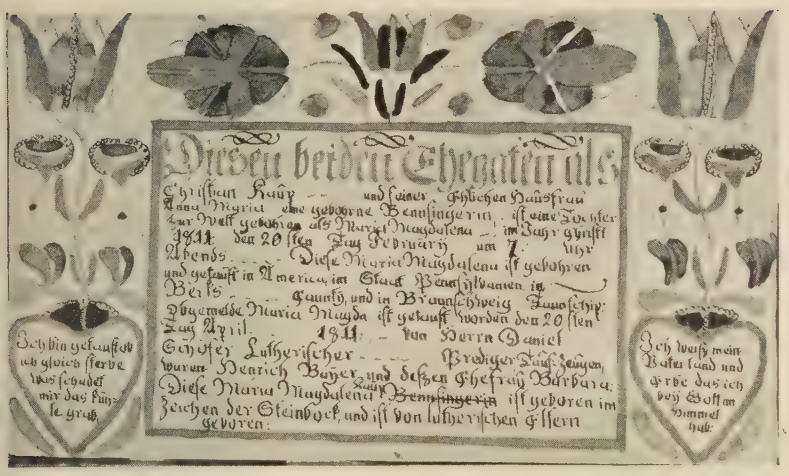
While comparatively few of the Pennsylvania artists who made these certificates ever signed them, careful examination of many specimens ofttimes makes it possible to isolate the work of one man. Occasionally one signed specimen may reveal the identity of the creator of such a group, but unfortunately, as in other folk arts, many of these local artists continue to remain anonymous and their work can only be given a descriptive "type" designation. Birth and baptismal certificates seem to be signed less frequently than the *Vorschriften* or religious texts, which were used as writing copies and consequently involved more pride on the part of the artist.

The Society's hand-drawn certificates range in date from 1765 to 1844 and include an interesting variety of designs, colors, and sizes. One of the earliest examples, dated 1775, is signed by the

PENNSYLVANIA CERTIFICATE
DRAWN BY DANIEL SCHUMACHER, *c.*1775

Lutheran minister, *Daniel Schumacher*, of Schuylkill County. While tradition has it that he was not accepted as a bona fide minister by the local clergy, he seems to have been quite active throughout Schuylkill County and many signed illuminated certificates have come from his hand. While more inclined towards a linear technique, small-scale detail, and rather subdued colors, Daniel Schumacher's work displays a good sense of decoration.

One of the most prolific penmen of the early 19th century was *Martin Brechall*, whose name has frequently been misread Breehall. The correct spelling of his name is confirmed by signatures in both English and German script. As a matter of fact, he is almost unique in that he signed about half of the birth and baptismal certificates he produced. The Society owns three certificates by Brechall, two large ones and a small one, which is illustrated on page 99. His work is very characteristic of the "Dutch Country" because he constantly uses for his decorative motifs the heart, the circular six-pointed star or "barn sign," the shield, and that most typical of all the Pennsylvania designs, the tulip. Brechall's color is likewise characteristic of early 19th-century fractur writing in that he relies upon the primary colors—red,



PENNSYLVANIA CERTIFICATE
DRAWN BY MARTIN BRECHALL, *c.* 1811

blue, and yellow—without any attempt to mix or shade them. The soft tones of the late 18th-century certificates have thus already been replaced by the vibrant reds, blues, yellows, and greens of the period after 1800.

It is typical of the work of this time as well that Brechall's certificates do not originate from only one or even two counties. Although many of them were issued in Northampton County, others come from Berks, Lehigh, and Schuylkill Counties.

It is no small wonder then that by 1800, with a greatly increased demand for certificate forms, they were no longer produced only by hand, but in much larger quantities by printing. Presses all over the Pennsylvania German area began to issue block-printed forms containing at first only the text of the certificate, then both the text and the decorative floral borders, and later, in some cases, even the colors are printed by the use of stencil blocks.

The Society's printed certificates originate from the presses of seven towns in the Pennsylvania German area and from one Baltimore shop which also supplied printed forms for the Pennsylvania trade. While several of them were undoubtedly produced

in the 1780's and 1790's, only two examples actually bear 18th century imprints. The earliest of these is the Barton and Jungmann certificate printed at Reading in Berks County in 1790 (and subsequently decorated by Friederich Krebs), and the other is the form printed by W. Lepper and E. Stettinius at Hanover in York County in 1798. The latter of these two partners, E. Stettinius, was the great-grandfather of the present Secretary of State, Edward Stettinius.

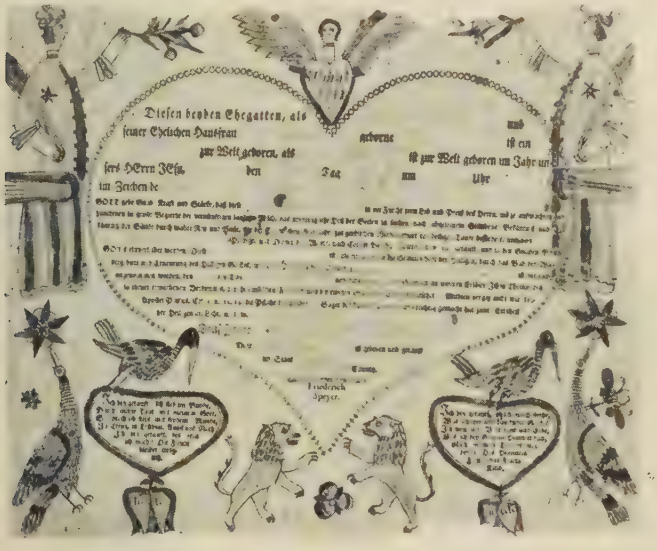
The Pennsylvania certificate illustrated at the bottom of page 92, to contrast with the Vermont specimen, is undoubtedly the work of *Henrich Otto* of Lancaster County and must have been printed about 1785. Otto was one of the great Pennsylvania German decorators and has also been credited by some authorities with the decoration of some of the elaborately painted dower chests which come from Lancaster County. Otto was certainly responsible for many printed as well as handwritten certificates, although such border designs as appear in the Society's example were frequently exchanged from left to right and top to bottom to achieve variety.

Other presses represented in the Society's collection are those of Allentown, Chambersburg, Ephrata, Harrisburg, Lebanon, and Reading; those of Carlisle, Easton, and Lancaster are noticeably absent.

The center for the production of birth and baptismal certificate forms was Reading, Pa., where they were issued over a long period of years by many presses and with constant changes in design. Our Reading group includes examples decorated by *Friederich Krebs* and by *Friederich Speyer*, two of the most prolific decorators of printed certificates. The illustration of Speyer's decoration gives some idea of the wide assortment of Pennsylvania German motifs he employed, including full-length angels, rampant lions, birds, tulips, and other smaller floral designs. It is interesting to note that Speyer borrowed his birds in the lower left and right corners, as well as the angel's head at the top center, from Henrich Otto's woodcuts of the same subjects

as seen in the illustration on page 92. Friederich Speyer's borders are hand-drawn, while Otto's panels of birds are printed from wood blocks.

The stipple-engraved certificate of *Carl Friederich Egelmann* (page 105) is the culminating item, in point of artistic develop-



PENNSYLVANIA PRINTED CERTIFICATE
DECORATED BY FRIEDERICH SPEYER, 1798

ment and technique, of the Society's collection. His work is interesting because he printed one of the few engraved copy books issued in this country for the instruction of youth in fractur writing both in German and in English. Egelmann's certificates have a decidedly European flavor because they include religious subjects such as the Baptism of Christ, the Ascension of Christ, the Last Supper, and other themes rarely found in Pennsylvania German fractur work. Like the Baumanns at Ephrata, G. S. Peters at Harrisburg, Johann Ritter at Reading, and many others, Egelmann supplied certificate forms in both German and English.

As already indicated, the Protestant background of the Pennsylvania German sects barred the introduction of those religious

MARYLAND HAND-DRAWN CERTIFICATE, *c.* 1800

themes which make up the iconography of medieval art. In place of these, the Pennsylvania German artists substituted an iconography of floral, geometric, animal, and bird motifs. How conscious these folk artists were of the implications and meaning of the motifs they employed is difficult to ascertain. Their hymnology is predominantly a floral one and some recent writers have thus attributed their decoration to this inspiration, rather than to folk beliefs regarding the precise meaning of each flower (tulip or pomegranate), each bird (parrot or peacock), or each animal (lion or unicorn).

The non-Pennsylvania certificate which is closest in design to the specimens here discussed is the hand-drawn *Maryland* certificate of Elisabeth Zeier (or, as it is anglicized in the baptismal portion of the certificate, Elizabeth Sawyer). Most of the motifs are lifted directly from Pennsylvania German printed forms

VIRGINIA HAND-DRAWN CERTIFICATE, *c.* 1821

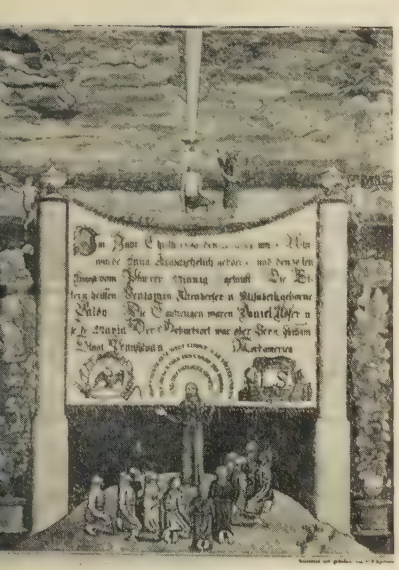
which were undoubtedly carried into the adjoining State. The elaborate letters employed in the first two lines of text, the general circular design, the heart at the top, the two full-length angels, the Pennsylvania "barn sign" at the bottom, and the two mermaids are typical Pennsylvania designs. The mermaids are actually taken directly from an early Reading printed form of the Friederich Speyer type. The soft, faded colors of this Maryland certificate also reflect closely those of early Pennsylvania prototypes.

The Society recently acquired a *Shenandoah County, Virginia*, certificate made for Jonathan Lindemuth, born in 1821. Like the Maryland example, it retains many of the motifs of the Pennsylvania German certificates, including the heart shape, the angel head at the top, the tulip and pomegranate motifs, and the border design. Very few of these Shenandoah Valley certifi-

cates have come to the attention of the author, but those which he has seen display a similar design and combination of high-keyed colors which is unmistakable. Pale orange, yellow, blue, and green predominate, while the strong Pennsylvania German red is totally absent.

Of the two New England certificates owned by the Society, the *New Hampshire* register of the Buswell family illustrated on page 105 is the earliest, dating from about 1800. Characteristic of the "family register" type, it lists the names of James Buswell (born in 1757) and Ruth Buswell (born in 1761), their marriage (December 7, 1780), and "the Lineage of the Above." In eight circles below, two rows of four each, are listed the eight children of the Buswell's with each birth date given in the upper half of the circle and each death date in the lower half. Like many Pennsylvania certificates, a heart holds the top center position, with the sun and moon on left and right, while at the center beneath the illuminated names of Mr. and Mrs. Buswell suddenly appear two "barn signs"! The coffin in black and the black drape to the right contrast with the red and yellow drape to the left, symbolic no doubt of life and death. Inasmuch as the last child listed was born in 1799 and the handwriting giving the births of all the children is identical throughout, it is probable that the register was executed shortly after this date.

Most colorful of all the family registers in the Society's collection, as well as the most ornately designed, is the *Vermont* register illustrated on page 92, of Mr. James Tucker (born 1788) and Miss Jane Clark (born 1793) who were married January 12, 1815. Combining the idea of placing the names of the four children and their birth and death dates in columns with an all-over design reminiscent of embroidered mourning pictures, the artist has produced a work of great beauty. Faultless in technique and brilliant in color, it is one of the great masterpieces of the Society's Folk Art Collection. Fortunately for posterity, the artist left no fact to chance and clearly inscribed the picture: "Exe-



Left: CARL FRIEDERICH EGELMANN STIPPLE-ENGRAVED CERTIFICATE, *c.* 1840
Right: NEW HAMPSHIRE FAMILY REGISTER, *c.* 1799

cuted by Almira Edson, Halifax, Vt." As in the case of the Buswell register, it is likely that this colorful genealogical record was completed shortly after the birth of the last child listed, or about 1834. One wonders if perhaps the mother and child pictured in the upper left corner seated beneath the tree are not the actual mother and youngest child of the record, incorporated into the design as symbolic again of life as opposed to the weeping willow to the right which symbolizes death.

This Vermont family register, with its pictorial character and its early Victorian sentimentality, is indeed a far cry from the robust, folk character of the Pennsylvania German, Maryland, and Virginia birth and baptismal certificates. Each type of family record, the New England and the Pennsylvania, is the product of its own environment, and while these artistic expressions may seem to have superficial similarities, it is obvious that they also have certain unmistakable regional peculiarities.

BOOK REVIEWS AND NOTICES

The Completion of Independence, 1790–1830. By John Allen Krout and Dixon Ryan Fox. (New York: The Macmillan Co., 1944. Volume V of *A History of American Life*, edited by Arthur M. Schlesinger and Dixon Ryan Fox. xxiii + 487 pages, with bibliographical essay and index. $4.00.)

Publication of this volume marks the completion of the twelve-volume set of the *History of American Life*, edited by one of the authors of this volume, the late Dixon Ryan Fox, and Arthur M. Schlesinger, which is acknowledged to be the best multi-volume history of the United States now available. This latest and last volume may readily be said to be one of the best of the set. The main emphasis of the entire series, reflecting the "new viewpoints" of its editors, has been on American *life*, not politics, military or foreign affairs. This volume is no exception. In covering the first forty years of our national existence under the new Constitution, it parades before the reader's eye an impressive list of painters, preachers, lawyers, doctors, architects, scientists, merchants, land speculators, scholars, teachers, agrarian reformers, liberals and conservatives—those who achieved lasting fame and those whose contributions have escaped all but the specialist in American society and culture. The tone and perspective of the volume may be indicated by the fact that Samuel Latham Mitchill and John C. Calhoun are each mentioned eleven times, only once more than Thomas Cooper and Jedidiah Morse; that William Dunlap and Noah Webster are each mentioned six times, as is Andrew Jackson; that Aaron Burr gets only as much attention as Royall Tyler, Amos Eaton, Gilbert Stuart, and Isaiah Thomas. Thomas Hart Benton, Horatio Allen the engineer, Washingston Allston the painter, J. B. Bordley the agriculturist, Daniel Drake the physician, John Frazee the sculptor, Edmund Kean the actor, Francis Lieber the physical culturist, and Samuel McIntire the architect, are each mentioned in two passages.

This is, as it must be, a synthesis, but it is a very happy one, of most of the best monographs and articles on the subjects covered. But it is more than that, for it also draws heavily on contemporary tracts, pamphlets, magazines and newspapers. It delves into some of the better but too-often-neglected treatises of the late nineteenth century. Its bibliographical notes are exceptionally comprehensive and constitute one of the most valuable parts of the book for the student. Its critical essay on authorities is a very useful reference for anyone interested in investigating the period further. The first part, on "physical survivals," is particularly suggestive, if necessarily incomplete, and constitutes an unusual recognition on the part of the academic historian of the values of the historical museum and its tangible associations with the past. The illustrations, too, are worthy of

mention, having been selected from the fullness of the authors' knowledge of American genre painting.

Here, incidentally, if further proof be needed, is proof once more that American history is no longer being written exclusively by the Yankees. Indeed, historians from other sections of the country may wonder somewhat, in reading certain chapters of *The Completion of Independence*, at the degree to which New York is drawn upon for illustration and example.

One may be forgiven some mild skepticism as to the degree to which New York's "remarkable rise [as a port prior to the opening of the Erie Canal] resulted partly from British preference for New York's harbor at the War [of 1812]'s close" (p. 220). One may question the wisdom of quoting another volume of this same series as a source for the rather well-known fact that Fitch and Rumsey were among the forerunners of Fulton in the development of the steamboat (p. 230), or of citing McMaster for Madison's reasons for vetoing Calhoun's bonus bill (p. 224), the text of the veto message itself being readily available.

Then too, in any work of this sort where the developments in many fields over a period of forty years are covered, there are bound to be some topics in which the individual reader will wish that a somewhat different balance had been struck. One random example is that early craft unionism is allotted exactly the same amount of space (just under two full pages) as horse-racing (pp. 374–6, 391–3).

This is in no way meant to detract from an appreciation of what is unquestionably the best available synthesis of life in these United States from 1790–1830, and a work which contains a great many all-too-little-known facts. The volume, in addition to its purely scholarly merits, is healthily endowed with the attribute of easy readability. It is peppered with the witty comment characteristic of both its authors, and served up with pertinent quotations from contemporary diatribes and poetry. It is one of the most suggestive books on its period in American history yet written, and is bound in the years ahead to be a provocative source of topics for potential writers of doctoral theses. This is said entirely in praise, not condemnation.

One of the authors of this volume, who was also one of the editors who brought this fine series into being, has but recently passed away. This reviewer, perhaps above most others, may be pardoned for a brief pause as we take leave of Dixon Ryan Fox. His record as a scholar is impressive and his special contributions are known to all students of American history. His ability as a teacher, graduate and undergraduate, will be willingly attested by those who learned from him both in and out of class. His catholicity of interest, too, in all that pertained to the history and culture of this republic is a matter of common knowledge. His record as President for eleven years of Union College and as President for sixteen years of

the State Historical Association attest his administrative abilities and above all else his powers of provocative and fruitful imagination. What will escape those who follow after and who know only the bare facts of the record, is the warmth of his humanity and friendship, the wisdom of his counsel, and the ever-present sparkle of his wit which constantly enlivened both private conversation and public council. He has left a deep mark not only on American historiography but on all those privileged to know him well.

Alexandria, Va. CLIFFORD LORD

The City of Brooklyn, 1865–1898: A Political History. By HAROLD COFFIN SYRETT. (New York: Columbia University Press, 1944. 293 pages, bibliography, index. $3.25.)

Dr. Syrett's narrative is a political history of the City of Brooklyn from 1865 through 1898. As such it is a story of fraud, chicanery, and skullduggery—in and out of political office. But Brooklyn was by no means unique in this respect. Everywhere the story was the same—New York, Philadelphia, Cincinnati, Akron, Chicago, New Orleans, San Francisco. Even so friendly an observer of the American scene as James Bryce was to comment reluctantly that American municipal government was a conspicuous failure. Relief was not yet in sight. A decade and more was to pass before a Tom Johnson appeared in Cleveland, a Golden Rule Jones in Akron, and the movement for a city manager form of government gained noticeable speed and momentum.

Meanwhile the good and solid citizenry gnashed their teeth in rage and did nothing—or almost nothing. Whatever attempts were made were puny and ineffectual. In San Francisco, inhabitants of Russian Hill overlooking Chinatown, Little Italy, and the Barbary Coast growled in their beards that something must be done—and erected an ornate opera house to counteract the lusty, bawdy, raucous spirit of the city! In New Orleans the substantial and "better" element called in the fearless, intrepid Colonel Dennett to clean up the municipal mess and slime. Given a free hand and carte blanche, the Colonel went to work with vigor and spirit. An order was a military command to the old Confederate soldier. No sooner, however, had his hand smote the cribs and rookeries than he was told to desist—that he was touching upon the property interests of some of the very people whose civic pride had engaged his talents. The Colonel took up his hat to go but could not resist firing a parting shot: "You have asked me to clean up the mess, but you want me to leave the corruption intact. Gentlemen, find someone else for the job!" In Brooklyn, a Committee of Forty was formed; it grew to become a Committee of Seventy-five and eventually it became the Committee of a Hundred. Its effectiveness, based upon the evidence, was in inverse proportion to its growth!

Yes, as Union League relatives and friends pointedly warned young Theodore Roosevelt, recently down from Harvard in 1880, politics was a low business, controlled by saloon keepers and horse-car conductors, unfit for gentlemen of education and refinement. As Dr. Syrett somewhere says or quotes, to yell "Mister, there's a fire in your saloon" was enough to empty out the Board of Alderman.

The charm of Dr. Syrett's narrative is that he has, within the strict and confining limits of a doctoral dissertation, been able to show, by a sentence here and a short paragraph there, that the history of Brooklyn was the history of American municipalities everywhere. This is no mean achievement: nothing clips the wings and prevents soaring so much as a doctoral dissertation. Dr. Syrett has written a coherent, connected and engaging narrative. He has caught and communicated the spirit of the time. Plymouth Church, Henry Ward Beecher, Theodore Tilton (whose charge that Beecher had committed adultery with his wife rocked the nation for months and provided the most sensational court drama of the period), Boss Hugh McLaughlin, Seth Low, James J. Gaynor—all move across the pages of the book, holding and attracting our interest and attention.

Old Brooklynites, like myself, will enjoy this book; others will find it profitable to study as a connecting link in the engrossing story of the growth of the Metropolis of the Western World. Still others, with a taste for the gaslight era—of the hansom cab, the surrey with the fringe on top, the cabaret, the Floradora Sextet, the ride to Coney Island by way of Kings Highway with its long stretches of farms and occasional wayside taverns—will find this book a charming remembrancer of that charming time.

New York City HENRY M. FELDSCHUH

History of Bigotry in the United States. By GUSTAVUS MYERS. (New York: Random House, 1943. 504 pages. $3.50.)

This recital of doings stamped as bigotry reaches back into European history and encompasses both the colonial period in America and that of the United States well into 1942. Its thirty-five chapters bear such titles as "The Infusion Begins," "Theocracy Comes Over," "Tables Turned," and "Birds of a Feather." The last one is called "We Want Lindbergh." It seems to be taken for granted that readers know what bigotry is and that all will agree with the writer's identification of it. The passage of blue laws, acts against blasphemy and Sabbath breaking, belief in witchcraft, outbursts against Free Masonry, propaganda against the Roman Catholic Church, demonstrations against the Mormons, hostility to persons of foreign birth, prejudice against Negroes, anti-Semitism, opposition to the

teaching of the theory of evolution, the "ultra-religious" zeal of Jehovah's Witnesses, the tactics of the Christian Front, and mob rule under the Invisible Empire, were to Mr. Myers all of the same piece. But the inwardness of these happenings, that is, their common psychological base, was not described or defined.

While this reviewer derived considerable satisfaction from the thought that this array of episodes, usually stupid, sometimes devious, and often cruel, had been assembled and put on display, the reading of the book was not a satisfying intellectual experience. In his preface the author writes that "the sole point animating" him had been "the need," as he saw it, of writing such a book, since bigotry can be most effectively combatted "by a full knowledge of the facts." But can this type of political history make any real claim as an antidote to the poisons of racial and religious conflict? Almost all history abounds in descriptions of religious animosities, cruelties and intolerance, of repressive legislation aimed at minority groups, of political and religious strife, of immoderate and false accusation, of the raucous mouthings of self-appointed "protectors" and Führers, of beliefs stubbornly and unreasoningly held in the face of the most convincing evidence of their unsoundness, of rationalizations built up to buttress privilege, of bitter rivalries of factions and aspirants to power, of hysterical denunciations of whole peoples, and of pogroms, quick resort to the use of force, mob violence and rioting. Every school child knows that the "lessons of history" on these subjects are legion. But the most melancholy fact is that the outbreak of bigotry and intolerance that has recently occurred in a country of highly literate and supposedly scientific-minded people is probably the most violent, wide-spread and destructive in all recorded history.

One is driven to the conclusion that "a full knowledge of the facts," as exemplified in this book, is not the kind of material out of which the antitoxin for bigotry will be compounded. Actually the book contains little that is of scientific quality about the mental make-up, the motivations, the conjunctions of personality and circumstance that characterize those who originate, accept, or follow virulently bigoted courses of behavior. When throughout the book the author seems to be asking the why of these aggressive and depreciatory attacks on some part of the community, his answer is in terms of undocumented surmise. The cases of Samuel F. B. Morse, Henry Ford, Justice Hugo L. Black, Rev. Charles E. Coughlin and a good many other persons, many of them Protestant clergymen who engaged in anti-Catholic propaganda, are discussed but the account carries no real insight into their mentalities or the reasons for their actions. Of Thomas E. Watson he writes (pages 249): "Whether it was his conceit or his aim to avail himself of new sources of revenue that led him into pretentious authorship is not clear. Perhaps a combination of both."

Reference is also made to "the suspicion of a prurient mentality." Jehovah's Witnesses are described as persons "recruited from a class of poorly circumstanced men and women, sunk in inferiority and obscurity," who "thereby acquired a high sense of self-importance and superiority of standing." Even less explanation is offered of those wide-spread epidemics of intolerance such as the anti-Masonic movement, the Know-Nothing Party, the American Protective Association and the Ku Klux Klan. Father Coughlin's "undeveloped listeners" are mentioned as persons highly susceptible to anti-Semitic innuendo.

If the social control that Mr. Myers evidently hoped for is to be brought to bear on bigotry and it is to be rooted out of the minds of men, it is probably not historians and their works, written for adults whose minds are "set," but social psychologists and psychiatrists in laboratories and clinics who will find the method; and parents, teachers and popular leaders who will apply it in the early conditioning and sensitizing of children against partisan and toward more rational attitudes.

As for the historian's service, it is probably best performed when he tells of what has happened, accurately, lucidly, objectively and with penetration. Historians who have espoused a cause, however lofty it may be, usually find it hard to achieve these qualities in their products.

One wishes that Mr. Myers had tried to cover less ground and had more thoroughly examined his cases. One wishes also that his manuscript had had the benefit of editorial polishing before it was published. On too many of its pages are sentences such as this on page 301: "To unfold the circumstances of this extraordinary trial would compel a long account; adequate details may be found by the curious in two particular books." Or this one on page 457: "Not to include the hundreds of thousands of Jews who had gone to Palestine, and hosts seeking haven in other hemispheres, nearly 40,000 Jewish refugees had come to America from 1933 to 1940." Had the author lived to see the book through the press, he might have eradicated some of these faults.

To tell the truth, this book seems to the reviewer not to be an historical work of real distinction either in conception, in scholarship or in writing. But the sheer timeliness of what it does offer, makes it one to be read in this period of world revolution, when so many men are so ardently hoping that bigotry will be felled.

Welfare Council of New York City NEVA R. DEARDORFF

American Romantic Painting. By Edgar P. Richardson. (New York: E. Weythe, 1944. 50 pages of text with 166 unnumbered pages, comprising 236 halftone illustrations. $10.00.)

Mr. Richardson has given us a timely and revealing book. When American traditions, ideals and, in fact, all that is best in our common heritage are being tested as they are today, we can scarcely examine these traditions and ideals too closely nor see this heritage too clearly. Nor need we see this legacy as in a vacuum—unrelated to the total wealth of human experience—but may we see it rather as a part, a cherished part, which is richer here and weaker there than that of our friends and neighbors or of those who would destroy us.

The author has long been interested in the interrelationship of the arts with literature and, through them, of America with Europe (see his *The Way of Western Art, 1776–1914*, Cambridge, Mass. 1939). In the present volume he seeks to single out an element in American painting, analyse it, correlate it with contemporary literary developments here, and contrast it with developments in Europe.

This is hardly a scholarly reference work. Indeed, the author allows himself only 22 pages of exposition, but these pages contain a delightful synthesis of that which is to follow. Next are 28 pages on the artists, with commentaries on the 236 paintings reproduced. The artists are arranged alphabetically with a telegraphic biographical sketch of each, followed by a brief characterization of each of the works reproduced. The number of paintings reproduced ranges from ten by Winslow Homer to one painting of placer mining (no. 167) by an artist about whom we know only that the name was Chadwick. There are usually six to eight paintings by such better-known painters as Thomas Cole, W. S. Mount, Thomas Eakins, *et cetera*. About 60 portraits are reproduced, followed closely by 58 genre paintings, 51 landscapes, and 15 marines, 14 American and Indian scenes, together with 13 of the views and scenes which were so popular with our grandparents. Also there are paintings of historical and religious subjects, of still life as well as of architecture, but not a nude in the book.

The author's theme is that the American Romantic painters reacted with zest and hope and vision to perhaps the most challenging national scene that man has yet beheld. The Romantic Movement here was not dominated by literature, but was often created both in art and literature, if not by the same persons, at least by close friends. Having written with thoughtfulness and no little literary skill of the Romantic Movement in art, architecture, and literature in nineteenth-century America, it is to be hoped that Mr. Richardson will next include a strain of American music. Whose "Old Kentucky Home" was it—Stephen Foster's or Eastman Johnson's? Hasn't Winslow Homer's Southern subject matter something

in common with Negro folk songs? Did we see or hear the "Arkansas Traveller" at New York's Metropolitan Museum of Art? What of the salty chanties of those who went down to the sea in the high-masted ships painted by Thomas Birch and Robert Salmon?

These are the things for and by which men live and die—a dream, a hope, a vision, and a song. Between the covers of this attractive book is bound a goodly heritage. It is a much-needed work which brings insight into our traditions, our way of life, our outlook upon it, and into ourselves. Thank you, Mr. Richardson.

Red Cross Field Director's Office GEORGE C. GROCE
Mitchel Field, N. Y.

William Sidney Mount, 1807–1868—An American Painter. By BARTLETT COWDREY and HERMANN WARNER WILLIAMS, JR. (New York: Columbia University Press, for the Metropolitan Museum of Art, 1944. xiii + 54 pages, 78 illustrations on 32 unnumbered pages; frontis. $5.00.)

The exhibition, "Life in America," held at the Metropolitan Museum of Art during the New York World's Fair (1939), brought to a climax the ever-increasing interest in American genre painting over the past several decades. It also emphasized the need for further research and investigation into the lives and works of a whole class of American artists who had been temporarily forgotten by public and scholars alike. Since that exhibition these gaps are gradually being filled, and the recent publication of a book on *William Sidney Mount, 1807–1868* by Bartlett Cowdrey and Hermann Warner Williams, Jr., Assistant Curator of Paintings at the Metropolitan Museum of Art, adds a most important subject to the list.

The authors have assembled an interesting and informative body of new material about this Long Island artist, now generally acknowledged to be the pioneer American genre painter. The main features of the volume are a biographical and critical essay on Mount's life and work by Captain Williams and a descriptive chronological catalogue of 168 genre and landscape subjects known to have been painted by Mount, of which nearly half of the original canvases still remained unlocated at the time of publication. Great interest has been added to many of the entries in this catalogue by the inclusion in the text of contemporary evaluations and personal reactions to many of Mount's individual pictures. The catalogue is supplemented by four appendices listing (a) Imitations, Tentative and Incorrect Attributions, and Copies, (b) Checklist of Prints after Mount, (c) A Brief List of Owners of Drawings, and (d) Orders and Fragmentary References to Unidentified Paintings. At the close of the catalogue is an annotated bibliography in three parts consisting of (1) Biographical

and Critical Accounts, chronologically arranged, (2) Exhibition Catalogues, and (3) Manuscript Sources.

Perhaps the chief attraction of the volume is the series of 78 collotype reproductions of Mount's works. Taken from drawings by Mount and engravings and lithographs after Mount, as well as from his paintings, they give the reader some idea of the chief characteristics of the artist's pictorial composition and technique. Concluding the book are two indexes, one to Titles of Paintings by William Sidney Mount and the other a General Index.

In assembling their data on this one phase of Mount's work, the authors are to be commended upon their thoroughness of presentation. In the opinion of this reviewer, however, it would have been more accurate had the volume been entitled "William Sidney Mount, His Genre and Landscape Paintings." It is regrettable that while collecting their material, the authors chose arbitrarily to exclude from this book two other phases of Mount's work which are certainly as important historically and biographically, if not artistically. In doing the "spade work" necessary for this study, tentative lists of both portraits and drawings should also have been fairly easy to develop from the three or four large collections of Mount material available, as well as a more extensive list of copies which were examined but rejected by the author, and which are acknowledged in the text to be "by no means . . . all the paintings which have been shown the writer under the guise of works of William S. Mount . . . ."

Illustrations of characteristic portraits and drawings executed by Mount at various periods in his development, as well as more specific discussion and reproductions of the works of his several imitators, would have added considerably to the stature of the volume. The authors also overlooked a constructive pictorial opportunity when they did not include among the illustrations a few enlargements or details of some of the luscious passages of brushwork with which Mount's paintings are fairly crammed.

In the opinion of the reviewer, the omission of Mount's portraits and drawings, and the listing of 80 unlocated genre paintings in the main catalogue of Mount's work, tend to give the reader an incomplete and mistaken impression of the variety and scope of his productivity. The constant cross-referring necessitated by this latter feature and by the author's complicated arrangement of main catalogue and four appendices, could have been avoided by using the more practical system of three general classifications: (1) descriptive choronological catalogue of the *located* paintings by the artist, (2) *unlocated* paintings known to have been executed by the artist through mention in diaries, letters, wills, and newspapers, or through prints and reproductions, and (3) doubtful and erroneous attributions, and copies.

Donald A. Shelley

The American Artists Series. (New York: Crown Publishers, 1942. 4 vols. boxed, $7.75. Separately, $1.95 per vol.)
George Bellows, by Peyton Boswell, Jr.
Thomas Eakins, by Roland McKinney
Whistler, by James W. Lane
Winslow Homer, by Forbes Watson

Each volume contains a short monograph on the painter represented, a selected bibliography by Aimee Crane, eight full color plates, and from 64 to 100 halftone reproductions. The volumes are uniformly bound in red buckram. Format and printing are excellent.

Steamboats Come True. By James Thomas Flexner. (New York: Viking Press, 1944. 406 pages, illus. $3.50.)

A factual account, heightened with a touch of fiction, *Steamboats Come True* obviously embodies the results of prolonged delving in libraries, historical societies, and special collections, and presents these basic data on the steamboat and its inventors in a superbly readable form.

Many famous names appear in these pages as active participants in the drama of early steamboat days—among them, George Washington, Benjamin Franklin, Thomas Jefferson, Henry Knox, and Edmund Randolph. These last three were appointed by Congress as the first Patent Commission, April 10, 1790, to consider the various steamboat patent claims already causing controversy. Among the applicants were John Fitch, James Rumsey, and John Stevens, Jr. Mr. Flexner relates the interesting fact that, after delaying decision for almost a year without being able to agree as to who really was entitled to the patent, the Commission issued certificates to each applicant in the exact wording of their applications, thereby transferring the dispute to the courts.

Mr. Flexner is less hesitant than the Commission was in disposing of the persistent rivalries to fame. To John Fitch, the clockmaker of Connecticut, goes the honor of being the first to operate a vessel by steam, on a regular route and schedule. For three months in the summer of 1790 he ran his boat from Philadelphia to Trenton, N. J., on the Delaware River. However, James Rumsey, hotel keeper of Virginia, had already demonstrated a steamboat propelled by a steam-powered pump which drew water through the bottom of the boat and discharged it in a jet at the stern. This first jet-propulsion experiment took place on the Potomac River, September 3, 1787, and was witnessed by General Horatio Gates and many others.

Robert Fulton, miniature painter, engineer, promoter, fares somewhat less well. His dealings with the British Government, from which he ac-

cepted a large sum of money to suppress his submarine and torpedo inventions, are allowed to dull the shining halo that has adorned his brow these many years. However, to him goes the credit for developing the steamboat as a commercial and profitable venture. His success is explained as resulting from his ability to profit by the mistakes of his predecessors in the field and to interest backers of greater means and better political connections. The author does not, however, explain why, in view of Fulton's alleged business acumen and marriage into the powerful Livingston family, a group of prominent gentlemen found it necessary, only fifteen years after Fulton's death, to issue a broadside appealing for funds for the benefit of his heirs. The Society owns a copy of that curious broadside.

A book of this type exemplifies the importance of such institutions as The New-York Historical Society, organized to preserve and make easily available just such material. Without access to such collections as the Society's Robert Fulton papers, the author could never have made *Steamboats Come True* the fresh and original contribution it is. The bibliography of source material and the addendum of notes (almost five hundred of them) indicate that this volume will serve a useful purpose to any future writer on the steamboat in America between 1784 and 1815.

ARTHUR B. CARLSON

The Repair and Preservation of Records (Bulletins of the National Archives, No. 5). By ADELAIDE E. MINOGUE. (Washington: The National Archives, 1943. 56 pages, illus.)

Here is by far the best practical manual for the keeper of manuscripts so far published. It deals with the everyday problems that confront the archivist. Miss Minogue, who is Acting Chief of the Division of Repair and Preservation at the National Archives, brings to the solution of these problems the methodology developed through day-to-day practice at the National Archives, though she also explains the hand techniques which will be of special interest to small collectors.

The main body of the work deals with the preservation and repair of paper records and explains in detail the best ways of cleaning, flattening, washing, reinforcing, and removing stains from loose papers, and of handling the problems of map repair, burned records, and water-soaked documents. The problems of preservation and repair of bindings, seals, and parchments, and of boxing, shelving, and good housekeeping are also treated. Three helpful appendices provide: (A) specifications for writing paper of maximum purity for permanent records; (B) an inventory of

suggested equipment and supplies for the repair of records; and (C) an excellent classified bibliography.

The reviewer can testify to the efficacy of the recommendations of this handbook from personal experience with many of them. It was his privilege to supervise the packing, storing, unpacking, and reinstallation of the Society's library materials during and following the reconstruction of our building in 1937–1938—a task involving a vast amount of cleaning, repair, and restoration work. For instance: When the 500,000 volumes and pamphlets were unpacked and cleaned, they went through the Society's cleaning room, where the dust was blown from the books and other documentary material by compressed air, removed from the cleaning table by suction, and filtered out, leaving the clean air to be returned to the room. This procedure was adapted from that employed at the National Archives, where the late Mr. Wall first saw the cleaning tables which led to the installation of similar equipment at the Society.

The Society established its own bindery in 1929 and has done great work in the field of repair and restoration. It has deviated somewhat, however, from the methodology described by Miss Minogue. For instance, the leather of the finely bound books in our collections is treated periodically with a dressing made from the Society's own formula. After many experiments with leathers and the benefit of Mr. Zabriskie's vast knowledge of fine binding, a suitable formula was developed. This is compounded in our own kitchen.

The reviewer's experience is diametrically opposed to but one of the procedures recommended by Miss Minogue—the practice of lamination to reinforce documents and manuscripts. As long ago as 1936, Mr. Alexander J. Wall, our late director, collaborated with the National Archives in testing this method in comparison with others, and sent a sample document to be laminated in the National Archives shops. Our subsequent experience indicates that the silking method is far more practical. The document that was laminated has since broken in two where it was folded, whereas a document properly silked can be folded almost with impunity, the silk threads acting as a binder. We have silked manuscripts for the last twenty years and the documents have not shown any bad effects. Lamination may have its advantages, but from a practical point of view, this reviewer believes that the silking of documents is more desirable.

In giving his whole-hearted approval to the present manual, therefore, the reviewer wishes to emphasize the fact that many techniques are still in a tentative and experimental stage, and that they should therefore be applied in any particular case with common sense based on practical experience.

JOHN T. WASHBOURN

When Johnny Comes Marching Home. By Dixon Wecter. (Cambridge, Mass.: Houghton Mifflin Company, 1944. 588 pages with index. $3.00.)

When Johnny Comes Marching Home puts into words the situation that faces serviceman and civilian alike when wars end and those in the armed forces return home. Dixon Wecter, the author of this Life-in-America Prize Book, has successfully presented the various problems which have to be solved and the effort needed to reconcile the inevitable differences of outlook which are the natural result of the impact of war. He has done this primarily by telling what happened after the Revolutionary War, the Civil War, and the First World War, and how it was handled.

First there is the demobilization of troops; then the great question of employment, of former jobs held open, of new jobs available, and the soon-to-follow post-war depression; the influence of the war on the soldier and on the civilian; the changing attitude of the public toward the "returning hero"; the treatment of the disabled; and the development of veteran organizations with their growing political interests. Naturally these problems varied with the wars. Washington was deeply concerned but unsuccessful in raising enough money to pay off his troops. After both the Revolution and the Civil War the free land that was available for the soldier who wanted to go west was a factor in the questions of bonus and employment. After the first World War, and to a much smaller extent after the Civil War, organized aid in re-employment was developed and the right of the veteran to his former job was stressed. World War I also brought forth a vast administrative machinery concerned with every aspect of veterans' aid and ramifying into many related national and local political interests. From an extensive use of official records, reports of administrative groups, and historical studies, the story of this veterans administration emerges in all its complexity. Mr. Wecter brings his account up to the present with a description of the pre-demobilization plans being made right now—with a foresight sadly lacking in previous wars—and gives what he calls "a cautious preview" of the work done for the men already discharged in World War II.

When Johnny Comes Marching Home embodies a mass of first-hand material gathered from a great variety of primary sources. Soldiers' letters and diaries, newspaper articles, and reports of case histories bring us a picture that is rich in detail and often contradictory in feeling. As his estimate of this picture, Mr. Wecter concludes: "If the letters and diaries gathered here . . . lend themselves to one sweeping inference, it is this: war colors the main-stream of a citizen-soldier's life but seldom changes its direction."

This book, dealing with a subject which has become so very complex,

has been well thought through and is presented in a straightforward way. It makes us aware in concrete terms of the problems that face or will face all of us and, by presenting them in the light of what has been done in the past, shows us our way to a surer and saner future—where to turn aside, and where to follow. The conclusion, based on past experience, is to "Let Uncle Sam help the veteran early and promptly, equip him by training to get as good or better a job than before, leave him with unemployment insurance and then (unless a high degree of service-incurred disability remains) wipe the slate of obligation clean."

SUSAN E. LYMAN

William the Silent: William of Nassau, Prince of Orange, 1533–1584. By C. V. WEDGWOOD. (New Haven: Yale University Press, 1944. 302 pages. $3.00.)

The late Dr. Joseph R. Duryee, whose ample library in New York contained precious Americana, once wrote, "From early boyhood I have held Washington and William the Silent as the noblest examples of manhood who have blessed the world since apostolic times." The appreciation of the great Netherlands hero is shared by many Americans who see in him a kind of prototype of Washington. Therefore any new biography of him should be welcome; and Miss Wedgwood's will have a wide reading.

Not long ago this reviewer was looking at some pages in Motley's *The Rise of the Dutch Republic,* when the following words from an Edict of Charles V (1550), later reënacted by Philip II (1555), stood out as bespeaking the sinister mood of the Inquisition, the Gestapo of the 16th and 17th centuries: "No one shall print, write, copy . . . any book or writing made by Martin Luther . . . John Calvin, or other heretics reprobated by the Holy Church. . . . Moreover, we forbid all lay persons to converse or dispute concerning the Holy Scriptures . . . or to read, teach, or expound the Scriptures, unless they have duly studied theology and been approved by some renowned university." How were violations to be dealt with? "Such perturbators of the general quiet are to be executed, to wit: The men with the sword, and the women to be buried alive, if they do not persist in their errors; if they do persist in them, then they are to be executed with fire." Further instructions were given as to the use of the confessional, espionage, and torture as means of making the Inquisition more effective.

This is no place to record how the young Count of Nassau-Dillenburg, born a Lutheran, later a Roman Catholic, and finally a Calvinist, came to identify himself with the fortunes of the people of the Lowlands who were forced into a bitter war to vindicate not only religious but civil liberty. But since this is a review it is necessary to say that Miss Wedgwood's work, with all its adulation of William the Silent, seems so dili-

gently concerned in obscuring the Inquisition (which under Charles V alone, according to Hugo Grotius, did away with 50,000 people) and so inordinately insistent in pointing to the "narrowness" of the Calvinists, as to result in an over-all picture of an unhealthily distorted kind. It is true that the most ardent apologist for the spiritual organism which came into being as a world influence in the 16th century as *l'église reformée* will concede that it had in it elements of reaction and fear in its hostility toward its persecutors and hard caution in respect to excess. It occasionally countenanced harshness; and its enemies may well delight in Gibbon's comment, "I am more deeply scandalized at the single execution of Servetus than at the hecatombs which have blazed in the *autos da fé* of Spain and Portugal." Yet what this very reproach suggests and what must be insisted on as true is that the physical mistreatment of persons of other faith on the part of "the churches under the cross" in France and the Netherlands was indeed infrequent. A corollary of their quest for ethical religion was respect for human personality. Exceptions to the principle only prove the rule that there was a fundamental humaneness in the evangelical movement. It was indeed the matrix out of which issued that concept of the dignity of life which today stands as the most definite antithesis to totalitarianism.

Frederic Harrison, no special pleader for the Reformed faith, wrote of William's espousal of it, "He was a man deeply religious in heart. . . . He chose Geneva as the creed of the toughest, truest-hearted section of the Netherland people, albeit for the smaller, poorer, and more modest section." With those people Miss Wedgwood plainly has no marked sympathy, though admiring their leader; and when one comes to the fortieth scattered reference in her pages to them as guilty of bigotry or excess, one is somehow reminded of the early days of this present world war when, to the accompaniment of the Nazi invasion of Czecho-Slovakia, a German commentator described the valiant Czechs as "the Hussite rabble." The fact that in this latest biography of William the Silent the hero stands out in noblest proportions can in no wise mitigate the disservice the author has rendered to the cause of sound interpretation in her travesty of the faith without which Holland would not have won her freedom—that spiritual manifestation of which Froude said, that, "with all its defects, it never failed to take a stand against illusion and mendacity." For further study of this phase of the subject one may profitably read the late Dr. A. Eekhof's *Die drie phasen in die godstienstige ontwikkeling van Prins Willem van Oranje*. And to get the entire picture one must return to Motley's *Rise of the Dutch Republic*, that classic of undiminished greatness to which, strangely, Miss Wedgwood expresses no indebtedness.

West End Collegiate Church EDGAR FRANKLIN ROMIG

A Dictionary of American Politics. Edited by Edward Conrad Smith and Arnold John Zurcher. (New York: Barnes & Noble, Inc., 1944. vii + 358 pages, maps. $3.00.)

With American voters and public opinion polls deciding complicated questions of the gravest import to the nation and to the world, with columnists, commentators, and pamphleteers daily molding that opinion by pronunciamentos imposingly documented with historical allusions from at least one or two basic histories of the United States, and with public erudition concerning our past at the disturbing level recently discovered by the New York *Times*, the need for "a dictionary of American politics" with an historical perspective is obvious.

The present volume purports to cover, among other things: the legislative and constitutional history of the nation; public finance; international law and foreign relations; political parties, philosophies, and issues from the founding of the Republic to date; federal, state, and local administrative agencies, reflecting the expanding functions of government; even political slogans and nicknames. Proceeding "on the assumption that the institutions of the present are in great part the product of the experience of the past," the editors set themselves the laudable task of compressing between two covers, in a single alphabetical subject arrangement, all the information necessary to an understanding of American politics, genetically, functionally, and structurally.

It is not surprising that so ambitious a project, reduced to a scale of 358 pages, should fall short of perfect realization. Even with eight or nine entries to a page, the field just couldn't be covered. It is doubtless unimportant that among the political soubriquets, "Old Hickory" is listed, but not "Honest Abe"; "Old Bullion" Benson, but not "Hell 'n' Maria" Dawes; "Old Fuss and Feathers," but not "Old Blood and Guts." But it is not unimportant that, while "proclamation" receives a short generic definition, no entry at all appears for the far more extensively used and important Executive order. It might have been wiser to exclude the nicknames altogether in favor of more thorough coverage of more important subjects.

In a dictionary of American politics, one is certainly justified in expecting to find entries for at least all the political parties whose labels have been borne by Congressmen and recorded in the Congressional Directories. Yet of the hundred-odd such parties, far less than half are listed, even allowing such indirect coverage as Anti-Nebraska Democrat by "anti-Nebraska men" and ignoring such party labels as Independent Radical or Independent Silver Republican.

The editors have excused the omission of some of the recent war-time agencies from the dictionary on the ground of current governmental reorganization, but this cannot excuse the fact that in the entries which do

appear the pretense of placing the subject in its historical setting is honored mainly in the breach. Thus, though the "War Production Board" is discussed, nothing is said about its important forerunners, notably the War Industries Board of World War I; OPA is listed, but not the similar Food Administration of the last war, under Herbert Hoover; the present OWI is explained, but not its predecessor, the Committee on Public Instruction, under George Creel. Why these agencies should be excluded while the defunct "Alien Property Custodian" of the last war should be included is not clear, unless the editors thought, as the entry would lead the reader to believe, that the Custodian's office is still operative.

Some of the entries do attempt historical analysis of their subjects, but the adequacy of these analyses is usually low. Under "Cabinet" we learn that "President Washington summoned the heads of the three departments, the Vice President, and the Attorney General to meet with him, and the cabinet has since existed." Aside from the inaccuracy of suggesting that the Vice-President was a regular cabinet member, nowhere do we learn what those departments were; nowhere can we find what other secretaryships became cabinet posts; and nowhere in the book can we find in one place even a listing of the Executive Departments. As another example, take the entry on "Congressional Record." We learn that this publication was preceded by the *Congressional Globe*, but would never know that there had been the still earlier *Register of Debates* and *Annals of Congress*. Or consider the relatively long entry on the Monroe Doctrine. Not only are we left ignorant of the extensions in the meaning of the doctrine by Theodore Roosevelt, Wilson, and others—we are not even apprised of the non-colonization clause of the original doctrine.

The glaring omissions of the dictionary are understandable, even though deplorable; the errors of commission are not. We pass over such minor mistakes as the confusion of "Work Projects" with "Works Progress," but errors of fact such as the misstatement under "Yeas and Nays" that the Constitution requires a record vote on demand of a fifth *of the members* of either house is inexcusable. Art. I, §5, par. 3, clearly reads: "the yeas and nays of the members of either House on any question shall, at the desire of one fifth *of those present* [italics mine], be entered on the journal." From a parliamentary viewpoint, that difference could be crucial.

Despite these faults, the editors have succeeded in cramming such a surprising amount of information into the book that some users may never consult it without satisfaction. *A Dictionary of American Politics* may well serve the "man in the street" who wishes to understand the historical allusions of his favorite editorial writer or of the latest world security planner; it will be of no value whatever to the serious student or to the historian.

CHARLES E. BAKER

ACTIVITIES OF THE SOCIETY

January 5: Mr. John T. Washbourn, Chief of the Reading Room, represented the Society as a judge in the WNYC radio program, "Beekman and Sutton Places and Welfare Island," in the "Know Your City" series, presented by the City History Clubs for which this Society prepared a Teachers' Bibliography.

January 7: Mr. Harold Gatty lectured in connection with the "Wings over the Central Pacific" preview, as reported in the January *Quarterly Bulletin*. This exhibit, which opened to the public on January 9th, continued throughout the month. Mr. Gatty's contribution to the exhibit will remain on display in the north rotunda till July 31st.

January 27: Mr. Donald A. Shelley was the guest of Miss Lillian Okun on Radio Station WMCA's "This Is Our Town" program. He was interviewed on the coming exhibition, "Our GIs in Seven Wars," and other Society activities.

February 1: A special exhibition of mid-19th-century valentines, "Love and Lace Paper," opened in the main-floor corridor and continued through February 25th.

February 13: Mr. Carl Van Doren spoke to members and guests about "Daily Life in the Continental Army" in connection with the preview of the reinstalled Military Gallery, "Our GIs in Seven Wars," which opened to the public as a permanent exhibit on the 14th.

February 16: The New York Chapter of the Railway and Locomotive Historical Society, with guests from seven co-operating organizations, commemorated the centennials of the New York and Harlem Railroad with a program of appropriate music and other ceremonies under the chairmanship of Mr. W. T. Gaynor in our auditorium. Among the guests of honor were our Director, Mr. R. W. G. Vail, and Mrs. Vail. In connection with this celebration an exhibition of this Society's railroad materials, including the newly acquired portrait of Commodore Cornelius Vanderbilt, was placed on display in the main-floor corridor.

March 1: The special exhibition of photographs, newspaper accounts, etc., of "The Blizzard of 1888" opened in the main-floor corridor and continued throughout the month. On March 10th, at the sixteenth annual luncheon of The Blizzard Men of 1888, our Mr. Washbourn, who is one of the directors of that organization, gave an illustrated talk, "Stereopticon Views of the Great Blizzard of 1888." Mr. Vail, our director, has been elected historian of the Blizzard Men.

March 5: An exhibition of some 150 photographs, prints, and sheet music, called, after the Century Theater's play of the same title, "Up in Central Park," offers a graphic record of the Park's changing physiognomy from 1812 to recent times. The play and its stage set were influenced by

some of these materials, which will continue on display in the Map and Print Room throughout the summer.

March 18: Mr. Donald A. Shelley, curator of paintings and acting museum curator, gave an illustrated lecture to members and guests on "Pennsylvania Folk Art" in connection with the preview of the Society's reinstalled American Folk Arts Gallery.

March 19: Members will regret to learn that Mrs. Bella C. Landauer, honorary curator of The Bella C. Landauer Business and Professional Collection, was taken ill on this day. Her host of friends hope for her quick and complete recovery.

March 31: Members and guests were welcomed to a preview of the National Association of Portrait Painters' exhibition, "Portraits of Americans by Americans." (See the *Bulletin* for January, p. 43.) The public opening was on April 1st and the exhibition will continue through May 6th.

April 8: Edward Alden Jewell, art critic of *The New York Times*, will give an illustrated lecture, Sunday at 3:30 P.M., on the subject, "Is There an American Art?"

April 14: Miss Susan E. Lyman, our manuscript curator, will lecture to students under the auspices of the School Art League, in our auditorium, on "Shopping in Old New York." This lecture will be repeated to another group under the same auspices on May 5th.

April 15: Mrs. Helen Appleton Read, gallery director of Portraits, Inc., will lecture to members and guests at 3:30 Sunday afternoon on "Portraits of Americans by Americans," in connection with the exhibition of the same name.

May 8: Mr. R. W. G. Vail, director of the Society, will lecture to members and guests, Tuesday evening at 8:30, on "Beginnings of the American Circus," in connection with an exhibition of early circus posters and handbills from the Society's collection, which will be on display from April 5th till the end of May.

May 10: Thompson Homestead Memorial opening at East Hampton.

June 4: The program of the annual Strawberry Festival on this date will be announced at the appropriate time.

June 21: The annual meeting of the Bibliographical Society of America, of which our own director is the president, will be held in our auditorium, and one of the two principal speakers will be our bibliographer, Oscar Wegelin, who will talk on "Bibliographers I Have Known." In connection with this event, a special library exhibition of rare non-New York Americana will be shown and a catalogue of the items is being prepared for publication by Mr. Wegelin. The exhibit will continue till July 29.

RECENT ACCESSIONS

GIFTS AND BEQUESTS received during the opening months of the year have enriched the collections of the Society in several categories. Gottfriedt's 1631 treatise on the New World, a 1736 conveyance of Rensselaerwyck land, the Greenleaf manuscripts of the Revolution, Colles' 1789 United States road survey, and an 1808 Jarvis miniature, are important additions to the collections of the Society. Other gifts are:

Miniature on ivory of a young daughter of Gov. Clinton, by unidentified artist. *Bequest of Miss Emily Burns through Mrs. Joseph H. LeVan.*

Carved ivory cardcase brought from China, *c.* 1842, for Mrs. Henry Chauncey, grandmother of the donor, who lived at 20 Washington Square North. *Gift of Henry Chauncey Cryder.*

"The Toll Bridge and Railroad Gates on the Delaware River at Portland, Pa., near the Water Gap," etching by the donor from a sketch made in November, 1926. *Gift of Mr. Frederick K. Detwiller.*

Water-color drawing of St. Paul's Church, Broadway, New York City, by Jacob Eichholtz, 1806. *Gift of Miss Evelina Deyo* in memory of her father, Robert E. Deyo, a life member of the Society, 1897–1923.

An oil painting, "The Petition," of the American Union Lodge at Morristown, New Jersey, December 27, 1779, with Washington and other American officers present; painted by John Ward Dunsmore, 1926. *Gift of Mr. John Ward Dunsmore*, the artist.

Miniature on ivory of Mrs. A. E. Fesser (Antonia E. Lentilhorn, 1839–1922), painted by her son, Edward Fesser, 1904. *Gift of Mrs. Edward Fesser*, widow of the artist.

Christopher Colles' Survey of the Roads of the United States of America, 1789, with copy of the pre-publication broadside containing the proposals for publication; *Newe Welt und Americanische Historien* durch Johan Ludwig Gottfriedt (Frankfurt-am-Meyn, 1631); collection of Rapaljie papers: 14 manuscripts, 1750–91, relating to claims of and against the estate of John Rapaljie, an attainted Loyalist of Long Island, with letters attesting his loyalty to Great Britain; petition to the Council of Appointment of the State of New York, dated Tarrytown, January 23, 1787, and signed by 20 men of the militia of the Manor of Philipsburgh, Westchester County; indenture of release of dower from Arthur Noble and Catherine, his wife, to John Lawrence and Nicholas Fish, dated October 21, 1795, concerning land at Nobleborough, Herkimer County, N.Y.; other Fish family records including 47 photographs and the contract of Beverly Robinson, assignee of Robert Gilchrist, to Peter Kean, great-grandfather of the donor, dated May 20, 1815, for the sale of the town of Moira, Franklin County, N. Y.; letter from Henry Clay, dated Washington, February 19, 1816, criticizing an engraved portrait of himself; also a photograph of the engraving; letter from Francis Scott

Key to Henry Waller of Sing Sing, N. Y., dated July 24, 1832, concerning legal matters. *Gift of Mr. Stuyvesant Fish.*

Eight manuscripts of Thomas Greenleaf (1755–1798), captain-lieutenant in Crafts' Artillery Regiment during the Revolution, then a New York printer, and great-great-grandfather of the donor; included are: a copy of his letter to Col. Thomas Crafts, dated Camp at Hull, September 26, 1777, and Crafts' letter in reply, petition to the Council of Massachusetts, dated October 18, 1777, with a copy of the Council's action thereon, three receipts of men in his company for pay, one list of the non-commissioned officers and men in his company and four memoranda of the parole and countersign, Camp at Hull, July and August 1777; manuscript plan of a dam built near an encampment; broadside to recruit volunteers in Col. Thomas Crafts' Massachusetts State Train of Artillery, signed by Thos. Greenleaf, recruiting officer; Thomas Greenleaf's leather wallet used during the Revolution; silhouette of George Washington; advice of Alexander Leal (born 1740 and great-great-grandfather of the donor) to his children and grandchildren, dated January 13, 1809, telling of his coming to New York from Scotland in 1774 and his life in Delaware County, N. Y.; and other items. *Gift of Mr. Thomas L. Greenleaf.*

Indenture from Jeremiah Van Rensselaer, Lord of the Manor Rensselaer's Wyck, dated May 6, 1736, releasing to Myndert Van Yeveren a lot of ground in that Manor on the east side of the highway from Albany to Watervliet. (The donors' maternal forebears acquired this lot from Myndert Van Yeveren and received this indenture with other title papers.) *Gift of Mr. John V. Irwin and Mr. William F. Irwin.*

Inventory of the cargo of the Brig *Indus*, Thomas Dennis, master, from Calcutta, to be sold at auction, March 1, 1816; the New York City general directory and tariff book of the American District Telegraph Company, 1884; many other additions to the Landauer Business and Professional Collection. *Gift of Mrs. Bella C. Landauer.*

Miniature on ivory of General Lewis Johnson Costigan (died 1822), by unidentified artist. *Gift of Harry H. Lloyd* in memory of Adele T. Dusenbury Lloyd, great-granddaughter of the subject and wife of the donor.

Ten indentures from Governor George Clinton for lands in New York State, 1790–1811. *Gift of Miss Catherine Mackie.*

General service medal with *Shannon-Chesapeake* bar, granted by Queen Victoria in 1848; series of 30 medals commemorating Vice Admiral Edward Vernon's West Indies victories over the Spaniards, 1739–41. *Gift of Commander Leander McCormick-Goodhart, R.N.V.R. (ret.)*

"Scrap Book of Marine Miscellany," containing newspaper clippings, 1851–54, relating to ships, and gathered, preserved, and indexed by Henry Martyn Congdon, uncle of the donor, Leicester Kent Ely, and James Le Baron Willard, all three residents of Brooklyn and members of the Class of 1854 at Columbia. *Gift of Mr. Charles T. Middlebrook.*

Daybook of Samuel Maverick, 1825–30; memoranda book of Maria Louisa Maverick, 1848; pocket diary of Brewster Maverick, 1847; also his Diary of a trip abroad, 1887, and a scrapbook of clippings from the Hoboken Standard, 1871, in which are printed letters from him describing his European tour. *Gift of the Misses Harriet and Grace Parkes.*

Plaster bas-relief of Joshua Brookes (1773–1859) by Salathiel Ellis (active 1842–64, New York). *Gift of Walter S. Poor*, great-grandson of the subject.

NATHAN STARR, JR. (1784–1852)
Miniature by John Wesley Jarvis, 1808
Gift of Mrs. Robert Wells Starr, 1945

Miniature on paper of Nathan Starr, Jr. (1784–1852), painted by John Wesley Jarvis in 1808. *Gift of Mrs. Robert Wells Starr* in memory of her husband, Robert Wells Starr, grandson of the subject.

Relics of the Battle of Manila, August 13, 1898, including a Spanish flag removed from a building in Manila by Private George Wettlaufer, a member of the Astor Battery commanded by General Arthur MacArthur, his .38-caliber Colt revolver, and other equipment. *Gift of Mrs. George Wettlaufer.*

Copy of recent illuminated edition of the Bill of Rights as provided in the first ten amendments to the Constitution; nine volumes of biography and New York history, 1910–41; five volumes concerning the present war; *Hoover off the Record*, by Theodore G. Joslin, 1934, another addition to the Society's Hoover collection; five-year subscription to the *Northwestern Miller*, Minn. *Gift of Mr. George A. Zabriskie.*

THE NEW-YORK HISTORICAL SOCIETY, CENTRAL PARK WEST & 77TH STREET

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